VOGUE

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MAY

THIS SUMMER'S FASHION
75 WONDERFUL NEW WAYS TO LOOK



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THE NEW SKIN IDEA

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MAY, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
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BERT STERN

COVER: First violet of summer—cutaway dress to wear with yellow-and-violet papier maché pinwheel-earrings . . . and a face that looks right out of a day in the sun. *That* plot: a thin slip of colour called Face Tint, a blusher called Peachy—buff with a tissue and glow glow glow. These, plus the lipstick—Miss—are part of a new, think-young makeup collection called Miss Ritz. More about it on page 209. Dress by B. H. Wragge, of Couture silk. About $100. Earrings by Gretchen Dow for Kramer. All: Bonwit Teller. Dress also at Julius Garfinckel; Rich's; Sakowitz; I. Magnin. Coiffure by Ingrid of Kenneth.

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BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
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John Brunelle, Mgr.

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Take off on a

SUMMER SEAFARI!

Pack your Wragges and join the fun on s.s. United States to Europe!



A seafari is: a 5-day jaunt to Europe on ss United States. An open season on fun. Days spent breakfasting in bed, sunning, swimming...playing and unwinding. A seafari is memory-making nights and quickening moments...time to wine and dine leisurely...to let the best things in life come to you. *At right:* Pier 86, New York—about to set sail on ss United States, B. H. Wragge's linen seafari jacket with sunlit white skirt of oxford fibranne.

All B.H. Wragge "Summer Seafari" fashions at: Bonwit Teller; I. Magnin; Julius Garfinckel; Hudson's; Rich's.


LIN





SUMMER SEAFARI!

B. H. Wragge and s.s. United States to Europe!



Is your game deck tennis? Or do you shine at shuffleboard? Give both a fling as you play your way to Europe on ss United States. Whatever your game, Wragge's lazy-stripe tunic sliding over easy-fit fibranne pants lets you score a knockout every time. The matching sun visor adds new "cool."



On ss United States the deck's the place—for midmorning bouillon...a rubber of bridge ...the latest bestseller...or an animated chat. Enjoy it that much more in Wragge's seafari red shift with the gentled cowl neck...or take the sun in his water violet linen with back belt.

All B. H. Wragge "Summer Seafari" fashions at: Marshall Field; Harold; Sakowitz; John Wanamaker; Vandever's; Burdine's.



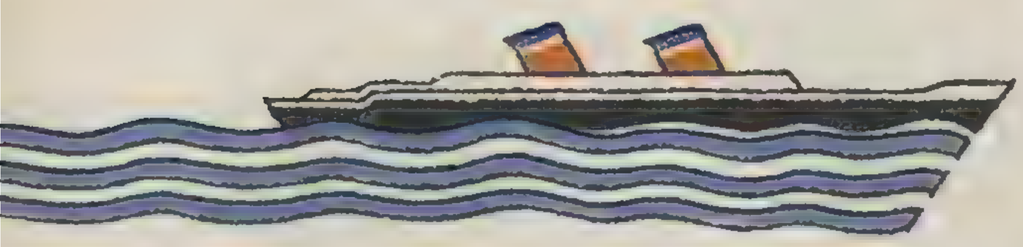
Like to collect memories of sunlit days at sea ...of fun and adventure? Then slip aboard ss United States for a glamorous seafari to Europe. For sun or moon fun—venture on deck in Wragge's slim white fibranne with the purple waves. Adding to the romantic look—a flattering face-framing hood.



ss United States, America's superliner and the world's fastest ship, sails to Europe every two weeks. Its 5-day crossing includes a weekend.

SUMMER SEAFARI!

B. H. Wragge and s.s. United States to Europe!



Rendezvous with an intriguing shipmate midway between New York and Le Havre —it's part of the not-to-be-missed fun on ss United States. Like the Captain's Gala Dinner. Top nightclub entertainment. Horseracing. Swimming in the heated, salt-water pool. Watusi lessons. Meyer Davis tempos. Sunbathing. Stargazing. Glowing by ship's light: Wragge's drift of rustling silk with new drawstring neck and midway sleeves.

Nights on the United States are for gourmet dinners...for sipping pink champagne and frugging up a storm. For wandering about moonshot decks till the sun breaks cover. The Wragge moon-dresses here: left, a slim taper of blazing Sea Leopard crepe...right, a column of white linen with Egyptian-like halter.







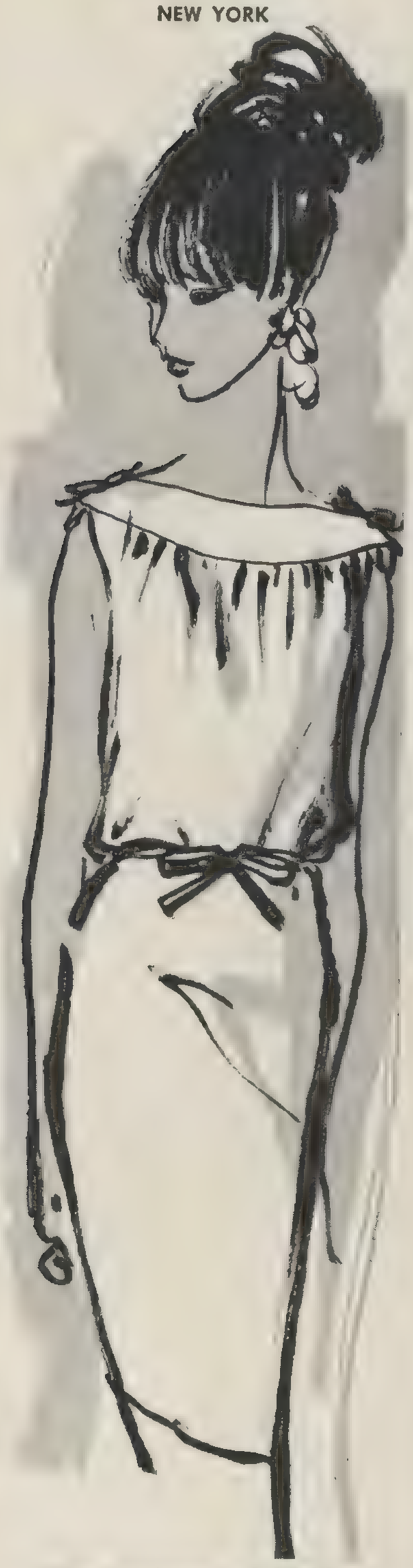
Hello, Europe! After 5 days of superb service and terrific times on ss United States you arrive radiantly relaxed for the landwhirl ahead. Greet the Old World in Wragge's New World charmer: a double-decker silk linen. Sans scarf a "peephole" neckline.

All B. H. Wragge "Summer Seafari" fashions shown at: Neusteter's; Stix, Baer & Fuller; Kaufmann's; Hutzler's; Gus Mayer, New Orleans and other fine stores on page 14.

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Our double layered silk chiffon, drifted over China silk. Satin sashes the waist, ties tiny shoulder bows. About $90.

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Nightdressing

Caftan and nightdress; long, cool, white



FRANCO RUBARTELLI

For Arabian nights, any summer nights . . . a long, beautifully simple white caftan banded with embroidery down the front, around the neckline and cuffs; closed with four buttons. Under it, a long, sleeveless white nightdress, deeply slit in front, trimmed with embroidery. Both by Fernando Sanchez for Warner's, of Dacron and cotton (Klopman fabric). Caftan, $22; nightdress, $15. At Bonwit Teller; Julius Garfinckel; Dayton's.

Take off on a
SUMMER SEAFARI!



Summer Seafari fashions on pages **8** to **13** at fine stores below. Posh **ss United States** sails to Europe in just 5 days—part of this a weekend.

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Albuquerque, N. M.	Benjamin's
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Baton Rouge, La.	Goldring's
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In the Inca language, Cuzco means navel. And that is precisely what this 2-mile-high city was, the navel or center of the vast Inca empire. For visiting the fascinating Inca ruins in and about Cuzco, how about a wild garden of brilliant color? This ruffly, flowery shift stops just above knee level. Imported cotton. The flowers are predominately blue and red or yellow and pink. 8 to 16, 30.00

There is a certain kind of woman whose itinerary makes Gulliver's Travels look like a fairy tale. For this woman, there is a certain kind of store: Peck & Peck.

To praise their beauty and grandeur is nearly futile. Only when you see the Difficult Countries will you realize the uselessness of words. Panama, Ecuador, Venezuela, Peru, Colombia; each is more splendid, exotic, wonderful than the other.

As your Grace Line cruise ship carries you from one fantastic port to the next, a part of your heart will remain in each. It's unlikely that you will ever again be satisfied with an ordinary vacation. Try it once, you'll see.

While traveling through the Difficult Countries she found the world's highest railroad and discovered mysterious Machu Picchu.

To visit Peru is to live an impossible dream. Its deserts are the driest in the world. Its mountains are possibly the most impressive. And its vast steaming jungles are among the most formidable.

But the strongest superlatives must be reserved for Peru's dazzling, dizzying wealth of history. Long before Europe dreamed of exploring beyond the earth's platter edge, great cultures were at work planting history in Peru. Not first among these, but best known, were the Incas. The vast Inca empire extended from southern Colombia to northern Chile. Its capital was Cuzco, a vast city of palaces, temples and thatched homes. Time and earthquakes have destroyed the homes, as Pizarro destroyed the great Incas, but nothing has touched their engineering feats. Inca architecture is one of the great marvels of the world. The Incas fitted stones weighing 200 tons together with such masterful

(Advertiseme



precision that it is impossible to fit the blade of a knife between them. Like the Egyptians, the Incas built for time. A tribute to their genius is the mountaintop fortress city of Machu Picchu. To reach it, one must ride a narrow-gauge railroad, highest in the world, and then a bus which seems to cling to the very flesh of the mountain during its climb. Machu Picchu is thought to have been built around 1000 A.D.

Once there, disbelief will very likely overtake you and your first question will be "How!?" How, without the benefit of power tools and engineering degrees, was this miracle accomplished? And here words fail as they must have failed Hiram Bingham when he discovered this miraculous city for the world in 1911.

She sought the seven ancient Chimu walls of Peru and watched a great condor soar toward its Andean nest.

Before the Incas, and very near the dawn of recorded history, the Chimu civilization ruled Peru. To the Chimus is attributed the construction of a network of seven walls running across the coastal desert and into the mountains. In some places these walls are from 10 to 15 feet high. This fantastic defense system was served by a highway more than 125 miles long and 100 feet wide! It was very likely designed for marching armies. Intersections in this broad highway are so exact that it seems precision instruments must have been used. But how? Where are they now? Perhaps you'll discover them.

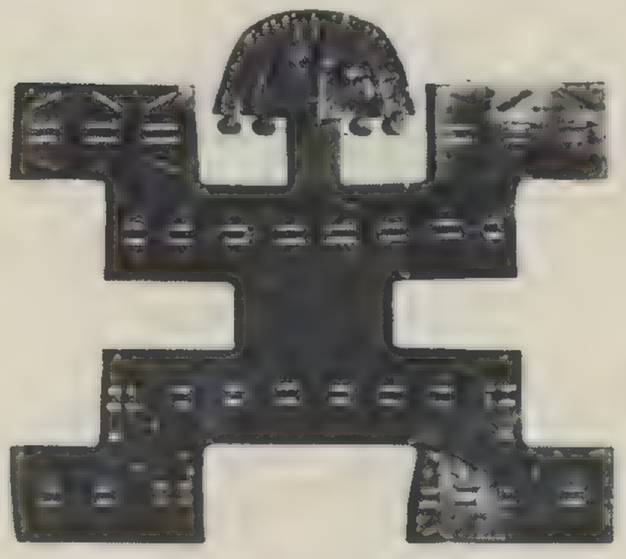
One thing you will discover is the splendor of the city Pizarro built, Lima. "Lima" is a Spanish version of Rimac, the river which flows through the capital. This city is a living chronicle of its past, the Indian past, the Spanish past. A city of splendid baroque churches, palaces, mansions with carved wooden balconies. And a skyscraper city of the present. Within the Plaza de Armas, Lima's great square, are the cream-colored Government Palace, the archbishop's palace and the cathedral. And within the cathedral are the remains of Captain General Don Francisco Pizarro, looting conquistador and builder in the New World. Much more could be said of Peru. Words are not enough. It must be seen.



The Pacific coast, just west of Lima, is dotted with beaches, summer colonies and fishing villages. Colorful Pucusana Beach, one hour from the city, is a mixture of all three. The best swimming beaches are at Miraflores, Herradura and Punta Hermosa. But, no matter where the beaching is best, the ideal swimsuit is this multifloral acetate top (with Peck & Peck's perfect fitting inner bra) and solid shorts of spandex/Lastex®. Purple/multi, orange/multi, 8 to 14, 28.00

98 pesos bought her a Colombian ruana. The rest of her wardrobe, a collection to match the jewellike splendor of the Difficult Countries.

Before booking passage on the Grace Line's *Santa Magdalena, Santa Mariana, Santa Maria* or *Santa Mercedes,* consider well the words *Difficult Countries.* For these countries are difficult. You may very well find yourself on a dangerously exciting safari. You will find it difficult to breathe (at first) in the breathtaking Andes. Unless you know a bit of Spanish, you might find it difficult to communicate at times. It'll be difficult to decide what to buy at the Indian markets. The *ruanas,* (poncho-like shawls) are beautiful. But most of all, you'll find it difficult to leave the Difficult Countries. So, consider well.



A story is told, in Colombia, of a beautiful princess who lived high in the Andes. She was the wife of a handsome Chibcha chief, and with him she should have been happy all her life. But she fell in love with a brave warrior and gave herself to him. Then, one day, struck by guilt and fearing her husband's wrath, she gave her life to the waters of Lake Guatavitá. The sorrowing husband searched for his princess with forgiveness in his heart. But the lake had taken her. He pleaded with the gods to return his wife. He offered them gifts of gold and emeralds. Each year he covered his body with gold dust and loaded a raft with jewels, then he paddled to the center of the lake and dropped his offerings to the gods. He even offered his gold skin. And each year the gods accepted his gifts, but kept the lovely princess. And so grew the legend of *El Dorado,* "the golden man."

Thousands have sought *El Dorado* and all have failed. But they have not failed to discover a million other treasures in Colombia, emerald of the Spanish Main. Each time a Grace Line cruise ship lands there a new adventure in discovery begins.

She danced the cumbia, swam in the Caribbean and surfed in the mighty Pacific.



Red and yellow banners flutter in the breeze. Busy vendors hawk their sweets, ices and flowers. The excitement swells. Then, a *pasodoble,* and the *Corrida de Toro* begins. It's bullfight season in Colombia. And in all of Colombia, the *torero* on the right, Joselillo de Colombia, is best known. Bogotá will applaud him in December during the *Feria de Monserrate.* Summer in North or South America is the preferred time for ribbed ottoman knit separates. The curve of the low platter collar is repeated at the jacket bottom. White or black cotton. 8 to 16, 35.00

(Advertisem



The Casa de la Moneda is located in Colombia's old mint building, one of Bogota's most splendid examples of Spanish-American architecture. Besides its obvious architectural beauty, the Casa de la Moneda contains a fascinating coin collection including 16th century royal bars of gold. Just as fascinating from a fashion standpoint is this Liberty of London linen shift. Note especially the square-cut neckline and solid binding. A Carleton collection exclusive in white with pink or blue. 8 to 16, 35.00

Colombia is a country of fascinating cities. Each is totally remarkable and totally different. First among these is Bogotá, capital of Colombia. It is a sophisticated, cosmopolitan metropolis with such a wealth of culture that many have called it "the Athens of South America." On the tablelands of Bogotá, long before Columbus, lived the Chibcha Indians. They knew astronomy and had a 12-month calendar.

But Colombia's culture does not end here. Far from it. Sculpture, painting and literature are livelier today than ever before. And music and dance are as ingrained as any of these. The *cumbia* is Colombia's national dance.

And in every part of Colombia you will see, feel, hear, touch and smell the bountiful art of nature. Caribbean and Pacific beaches, snowclad mountains, fjords, rivers, natural gardens, island paradises like San Andrés and Old Providence. So go soon. Perhaps you will find the words to describe this emerald land and all the Difficult Countries.



Did you know the Grace Line makes weekly visits to South America all year round? How about a 26-day cruise to unforgettable adventure in the Difficult Countries?

There is a certain kind of woman whose next Grace Line cruise may perhaps lead her to the quest of El Dorado. For this woman, there is a certain kind of store: Peck & Peck.

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JEWELS BY VAN CLEEF & ARPELS

Why are the best-dressed faces in the world wearing a green undermakeup creme? (Or a mauve one?)

The face-changing phenomenon we're dealing with here is, in fact, the *making* of your makeup. The mover and shaper, like what goes under your clothes. New 'Ultima II' UNDERMAKEUP NUTRIENT CREME is a sheer, tinted *undercosmetic*—a pigmented creme that corrects, adjusts, reinterprets the basic tone of your skin. Reduces ruddiness. Warms up sallowness. In other words, it neutralizes your complexion coloring, so that you can start from scratch—and go on to wear *any* makeup shade you wish—achieve *any* look you've hankered for, from porcelain pale to honeyed beige to tawny tan.

That's the excitement of it—unlike any other undermakeup creme (ever!) this one not only *slips in a long day's supply of moisture*—but frees your skintone from any shade of restriction. Now all makeup shades are for you—*none* is taboo! (You may as well let go of all those old notions of what is fixed in your looks and what is *fixable*.) In Aquafleur, a minty-tinted green to tone down ruddiness. Mauvesse, a subtle heathery-pink to brighten sallowness. Plus Naturelle, to stay as you are, only sweeter. All three are waiting now, to be tried on your own skin, at the finest stores.



New 'Ultima II' Undermakeup Nutrient Creme

Think ahead. Think "Ze Pel."
Thank Sylvia de Gay.



Your tri-colored silk will kick up its heels all summer without a care about stains or water spots. It's protected by ZE PEL, so even crushed fresh strawberries can be dabbed right off. Nastier stains usually spot clean with ease. Look for the ZE PEL® fabric fluoridizer Stain-Tested tag. Flippy-pleat street cooler by Sylvia de Gay for Robert Sloan. In two shades of hot pink with olivey green— or two bright blues plus orange. Sizes 6-16 about $60.

Gidding-Jenny, Cincinnati; The Higbee Co., Cleveland; Gano Downs Co., Denver; Swanson's, Kansas City; B. Altman & Co., New York and branches; The Blum Store, Philadelphia; I. Magnin & Co., West Coast; Montaldo's, all stores.

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the length and breadth of the Mediterranean.
Clothes, furniture, rugs, decorative oddities
and never-befores—we found them everywhere,
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Everything is gathered into a spectacular
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come sample the excitement, and
take it home with you!



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Moygashel linen is the pride of the Irish. It is clear of tone and rich of texture. And, here, makes the lightest of contact with the figure. Swoop shouldered shift by STELLA SLOAT. Crossed with Arden Green. Other editions of white with Granada or Royal. At Bergdorf Goodman; I. Magnin & Co.; Julius Garfinckel & Co.; Neiman-Marcus Co. Moygashel, 24 West 40th Street, New York, New York.



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Come, discover the brand-new
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Come, have your beauty life
redesigned—on the Street Floor,
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These are the innocents from abroad, culled from Estée Lauder's European Collection. Pale soft "naturals" babied with the gentlest tint of color, they're designed to freshen your make-up with a mouth that looks young and glowy. These Color Originals are favorites on the Continent, rendered for America in the one-and-only Re-Nutriv lipstick. The secret of its radiant color, its rich silken smoothness is Re-Nutriv, Estée Lauder's creme of creams, whipped right into the full-bodied beauty-treating formula. Make it your own formula for a fresh, bright face-to-the-world with these brave new colors—Mayfair Pink (in the ribbon of color you see here), French Coral or Lido Sand.

Estée Lauder



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Tropitalia . . . named for its mélange of vibrant tropical colors plus its Italian origin is a dazzling highlight of our exclusive Merry Mediterranea imports . . . a collection from Italy and France that runs the gamut in unique sun-fun sportswear. You'll see this capricious cotton print in everything from dresses to bikinis . . . all done just for us in Florence and all as uninhibited as this free-flowing terrace caftan at $90

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Celanese® Arnel®



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And it stays beautiful. (Because it's Actionwear, made of Blue "C"® nylon.)

True, it costs less than five dollars. But when you're out for the finer things in life, don't let a thing like a low price stand in your way.

She Shells® come in sizes 34-40. They're made by **Fairfield**.

Actionwear™

NYLON C fiber by CHEMSTRAND

Don't let the price stop you from buying this shell.



Shannon Rodgers
Jerry Silverman

For fine stores and details see page 210

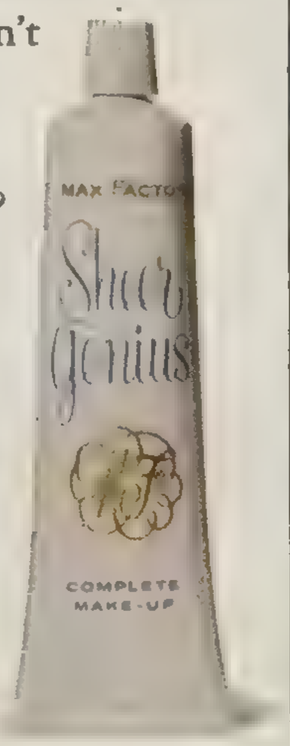
Max Factor's practical common-



sense guide to being wildly pretty

Which make-ups are for you? One…or a few? And when? Or why? Find the Wildly Pretty answers to all your make-up questions. Where? Right here.

You want a make-up that's barely there. One that covers lightly (but flatters a lot!). It should be a silky-soft liquid that doesn't shine. Or streak. Or show. And wildly *natural*. Impossible? Oh, no. It's simple! **SHEER GENIUS MAKE-UP.** Powder, foundation and moisturizers, all in one. The complete make-up in a tube by Max Factor.





Have a brush with adventure. Fluff on wildly pretty blushes with a silky little brush…on your cheekbones, on your chin, on the tip of your pretty nose. More than a make-up, this is the new natural glow-up that everyone's in love with. Try **PASTEL GLOW.** Max Factor's blushing brush-on that comes in a sleek mirrored case.



What you really want is one of those radiant skins that never looks made up. It's done with a unique powder formula that actually *adapts to any kind of light!* Puff it on, and you look brighter under dim lights…softer under bright lights. It's **CREME PUFF MAKE-UP.** Pressed powder and foundation, the famous make-up in a compact by Max Factor.

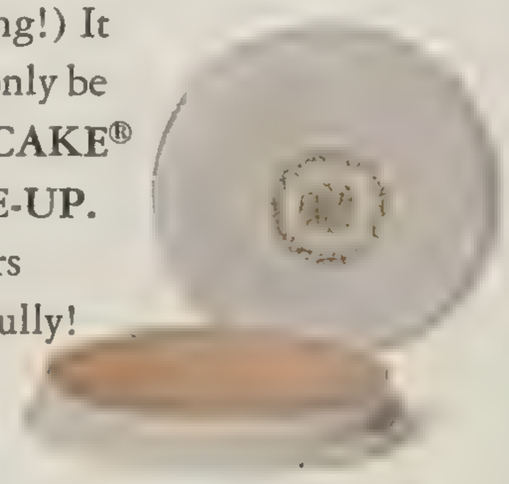
You've always adored those women with creamy delicate, maddeningly pretty skins. They look so fresh, so softly luxurious. What are they wearing? **PAN-STIK MAKE-UP.** The creamy, delicate swivel-stick make-up by Max Factor that covers flaws, covers freckles, covers everything but the wildly pretty look of you.



You've been thirsting for a liquid make-up that really moisturizes your skin. That makes your face look all dewy, and madly misty (like fresh-cut flowers!). That flows on smoothly, and looks like a wildly natural complexion instead of make-up. Slip into **HI-FI FLUID MAKE-UP** and you'll feel what we mean. It's the moisturized make-up by Max Factor.



You're going out tonight with someone you want to look especially *beautiful* for. It's time for the make-up that covers perfectly. The one that gives you a flawless wildly glamorous look. (The one that lasts 'til dawn if you dance that long!) It could only be **PAN-CAKE® MAKE-UP.** It covers beautifully!



Think wildly pretty. Think make-up
by **MAX FACTOR**

Now you can drop these names



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Nightdressing

Black-and-white—there, bare, there



FRANCO RUBARTELLI

Flicking into lingerie now, the contemporary flash of geometrics, cut-outs, bareness, and a new kind of enchantment. Nightdress in the news here, black and white with a little top that's cut in, cut up, and a long skirt of curving panels that slings low on the hips. Between, a tapered stretch of bare midriff. By John Kloss for Cira, of Caprolan nylon tricot (Collins & Aikman fabric); about $25 at Bonwit Teller; Neiman-Marcus; Joseph Magnin.

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They're not substitutes for
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And owning one means wanting
more, which is why I call them
Collector's Items."

Anne Fogarty



Ban-Lon® dress of printed **Antron**®† nylon. 4 to 14. $40*.
At stores listed on opposite page. Anne Fogarty, Inc., 550 Seventh Ave., New York

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Undress a chic woman and what do you see?

Danger: Upcurve. Especially if she's a woman who laughs at the safe-and-sane life. This is the risqué Perma-Lift underwire bra. Slip into Danger: Upcurve. Revel in the daring plunge it takes, front and back. See how it does things for your figure that only an underwire bra can. Now, do what you can't do in other underwire bras: Move. Bend, with none of the binding and cutting you've always known. A tiny ribbon's the turning-point. It hinges together the wire in the cups so you can say bye-bye to that fenced-in feeling. Danger: Upcurve is spun of the faintest haze of nylon Levers Lace, so it makes you feel unblushingly feminine. The gentle uplift makes you look that way, too, whether you're full and need uplift or small and want it. The stretch back is cut so low, it suits even the most daredevil underarm silhouettes that fashion dictates. Danger: Upcurve stops at nothing to let you cut a wicked figure everywhere you go. White or Black, $6.00.

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Fresh example of the elegance you'll find:
Marc Bohan's linen costume for

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Nothing dawdles so wrinkle-freely as modern Arnel jersey. The In-most look at-home. Exotically colorful. Cool, light and smooth. Give it a whirl in the washer. Fresh Arnel jersey is for lazy-living with little or no ironing. Be contemporary. When at home, lounge in Arnel.

Left to right: **Flobert's** flowered culottes, cowl neck, in Renoir's jersey of Arnel triacetate. Yellow, blue. 8-18. About $25.† At Lord & Taylor, New York; Hudson's, Detroit; Jordan Marsh Co., Boston; Robinson's, Los Angeles; Volk, Dallas.

Dorian's flowing paisley robe with tie collar, in Joyce's jersey of Arnel triacetate. Blue, pink. P.S.M.L. About $25. At Lord & Taylor, New York; J. P. Allen Co., Atlanta; I. Magnin & Co., West Coast; Marshall Field & Company, Chicago; Neiman-Marcus, Dallas, Houston & Ft. Worth.

Lori Till's sleeveless empire shift with ribboned waist, ruffled collar, in Blue Ridge-Winkler's* jersey of Arnel triacetate. Tangerine with blue print. 8-16. About $25. At Lord & Taylor, New York; Filene's, Boston; Hudson's, Detroit; Hutzler's, Baltimore; Robinson's, Los Angeles.

Peer's plaid-print culottes sashed in satin, in Loomskill's jersey of Arnel triacetate and nylon. Yellow. 8-16. About $35. At Lord & Taylor, New York; Bramson, Chicago; Jacobson's, Michigan; I. Magnin & Co., West Coast; Neiman-Marcus, Dallas, Houston, Ft. Worth.

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Who knows better than Elizabeth Arden there are no short cuts to a lovely skin. Achieve the gift of loveliness by following these three steps daily: Cleanse with Ardena Cleansing Cream. Dry. Pat on Ardena Skin Lotion to tone and refresh, then dry again. Finally smooth on Crème Extrordinaire with firm gentle strokes—it does near-miraculous things to tiny wrinkles and moisturizes your skin as you sleep. Strange what a delight this responsibility can be! Perfection is two words: Elizabeth Arden.

Elizabeth Arden

NEW YORK LONDON PARIS

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RENAULD "OP" Way, way "in", in wild Op Art frame colors of black and white, blue and green, and pink and orange. $12.95

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2 oz.—2.75 plus tax

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Start with a face, your face.
It isn't beautiful, you say?
We say be patient. Wait for
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Take the Lilly Daché Modeling Kit
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Lilly Daché Eyes Fantasque will
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heavenly mouth!) Set it aglow
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Dreamy, creamy colors to mix
and match and marvel at.

Now look.
Who cares about the beauty you
were born with? It's the
face you show today that matters!

P.S. If applying all that makeup
sounds complicated go see the
Lilly Daché expert at your
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She'll show you how easy it is.

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Lilly Daché cosmetics are yours
in stunning ivory-carved,
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you can't tell a look
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Available at these and other fine stores: Boston: Filene's; Richmond: Thalhimer's; Birmingham: Burger-Phillips; Cleveland: May Co.; Ft. Worth: Stripling's; Canada: All Eaton Stores.

KORET OF CALIFORNIA

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE



TRAVEL

By DESPINA MESSINESI

In Yugoslavia, the promises of pale ramparts, Roman palaces, pink beaches, and wild jasmine

A spectacularly beautiful walled port city on the Dalmatian coast, Dubrovnik, in Yugoslavia, smells of bitter laurels and wild jasmine and has the warm colour of blond mink fur. No cars are allowed inside the ramparts; no neons scar the façades of the Renaissance and Gothic buildings. At night, lanterns on black iron arms lengthen shadows. Every fifteen minutes a chorus of chimes rings out from the fifteenth-century clock tower at the end of the stone-paved main street, the pivotal point for evening strollers who generally sing in harmony as they walk.

Many of Dubrovnik's handsome façades, especially those with balconies and columns, turn effortlessly into stage sets for operas and plays; inner courtyards become concert halls. At a Beethoven concert in the Gothic and Renaissance Rector's Palace, acoustics seemed like velvet, no noise filtered into the arcaded courtyard illuminated by four enormous iron candelabra. Against the light-struck, bleached-beige walls, the audience—some in chairs, some on the broad stairs to the vaulted balcony, some looking down from the balcony—had the wavering look of figures in handwoven tapestries. After the concert, most people generally drift into the nearby café, a former palace; some choose the terrace facing the cathedral, others prefer the terrace over the hook-shaped harbour, with a view of yachts and the new city outside the walls.

Hotels in Dubrovnik are walking distances away from the old, walled part of the city. At the comfortable Argentina and Excelsior hotels, stone steps cut through gardens—roses, palms, cypress, mimosa and orange trees—to the grainy beaches on the blue-green Adriatic. From there, the view of old Dubrovnik resembles the one printed on the old 100-dinar bills, each worth about eight cents.

The long cypress-green rise across the bay, called the Island of Love, is Lokrum, the island where Empress Carlota of Mexico lived after the death of her Emperor husband, Maximilian. It's a hauntingly peaceful spot to go for the day, for walks, to swim, and lunch. Boatmen sailing across like to sing minor-key songs quietly; later, while their passengers lunch at tables under pergolas, the wife of the restaurant owner often sings with the boatmen. Fish served here varies according to the morning's catch.

Trebinje, a walled city preserving remnants of Turkish invasions, is disappointing, but not the thirty-minute drive inland along the river with green reflections of poplars, cypress and fig trees. Even on sunny days, Trebinje seems melancholic, its main square jammed with café tables sombre beneath the dense shadows of enormous chestnut trees. Signs in Cyrillic are clues that Trebinje belongs to the Republic of Bosnia and Herzegovina; Dubrovnik, of course, is a part of the Republic of Croatia.

White steamships on their course from Dubrovnik to Split sample the splendour of the Dalmatian coast. On the one-day sail, ships cruise by the shore which pokes into the Adriatic like green knuckles, sail by coves of white beaches and walled towns. Ships call at two islands: Korčula, where Marco Polo was born, and at Hvar, an extraordinarily tropical place all year.

Obvious even from the ships' decks is the promise behind the two islands' curls of pale fortifications with glimpses of campanili, rooftops of Romanesque and Gothic cathedrals and palaces, and the sunny look of the hotel (Continued on page 90)

The perfume for the cherished woman



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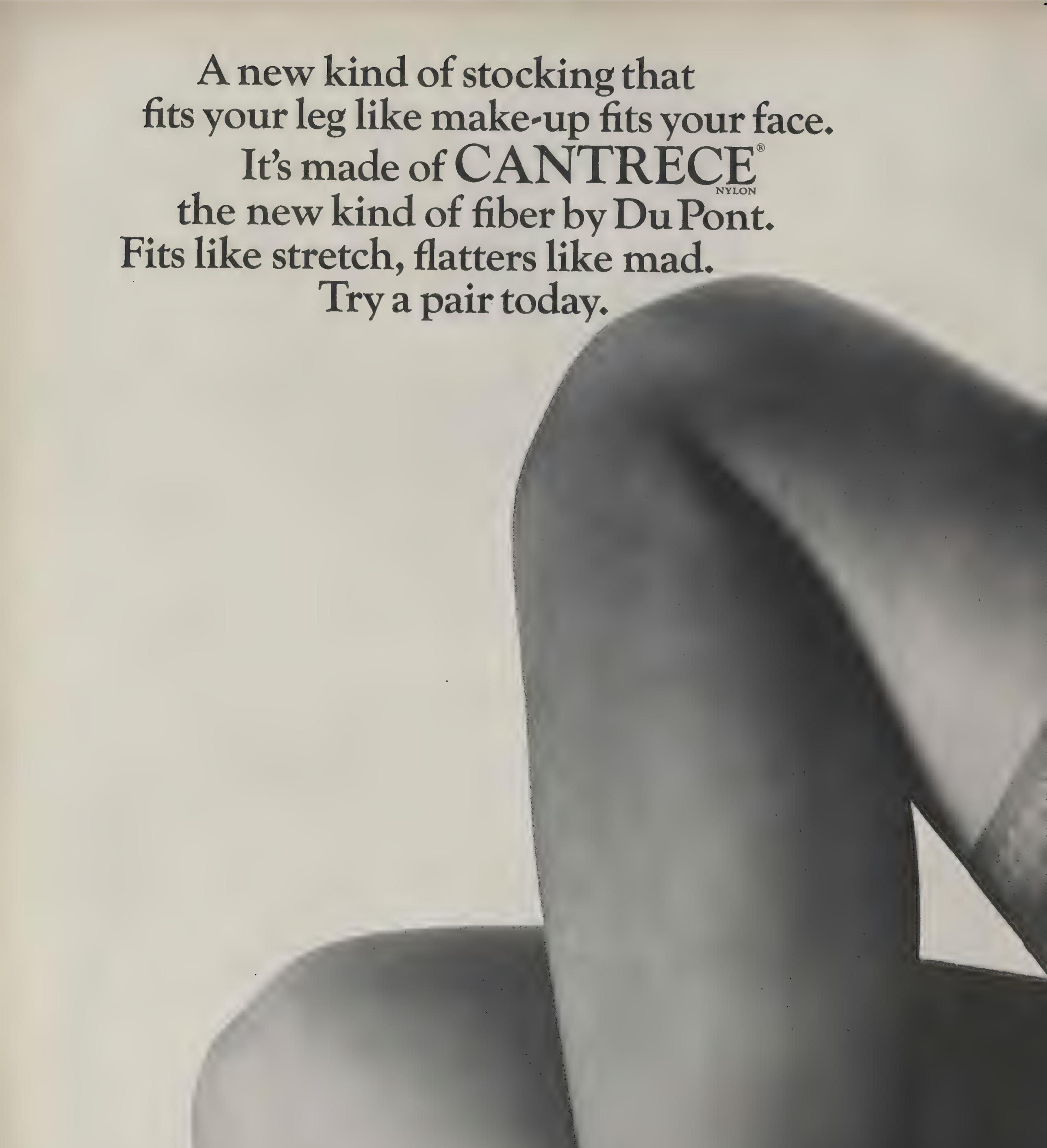
as expressed by Oscar de la Renta for Jane Derby

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Shocking! Impossible! Not at all. Beautiful.
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It's made of CANTRECE®
NYLON
the new kind of fiber by Du Pont.
Fits like stretch, flatters like mad.
Try a pair today.



DU PONT
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BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

...NG SHOWN: CANTRECE* NYLON
*Du Pont's registered trademark. Du Pont makes fibers, not the stocking shown.

Two pounds of Wilroy will take you around the world.

Imagine what three ounces will do at home.



Just sit some time in all of three ounces and you'll see what we mean.

But wearing close to nothing is just a small part of it.

This Ban-Lon® Wilroy curves where you do. Won't wrinkle. And looks, if you'll pardon the expression, downright sexy.

If you were going around the world, you'd find tons of Wilroys you'd love to take. Even though these two little washable pounds would do you beautifully.

THREE WILROY DRESSES	9 OZ.
ONE WILROY LONG EVENING DRESS	5 OZ.
ONE WILROY SWIMSUIT	6 OZ.
ONE PAIR OF WILROY PANTS	8 OZ.
TWO WILROY PANT TOPS	4 OZ.
	32 OZ.

Now. Long before you see the world, slip on a Wilroy. You'll look great enough for the world to see. This Wilroy in sizes 6 to 18, about $26. At Lord & Taylor, Frost Bros., Bullock's Wilshire and other fine stores.

WILROY, INC., 498 SEVENTH AVE., NEW YORK 10018.



Clairol thinks if you're lucky enough to be a blonde *(one way or another)*
you ought to make up like one.

Clairol insists that every blonde deserves an ideal blonde complexion to really make the most of *being* a blonde. (And who else knows more about blondes?)

Clairol further insists the ideal complexion color best for blondes is a soft, dawn-colored, cream-sort of peach. Modestly stated, it makes blondes look positively sensational. Like wedding cakes.

To bring this marvelous peach to all blondes, Clairol created nine color-correcting make-up shades. Not to *mask* your own skin tone but to *combine* with it. Your shade will give you that peach. That soft, natural, flawless *blonde* peach!

Come see what a wonderful, fresh peach of a blonde *you* can be. Clairol thinks it's a natural. So will you.



Clairol® Make-Up for Blondes

P. S. There is Clairol Make-Up for Redheads, for Brownettes, and for Brunettes, too. But that's another look entirely.

© CLAIROL INC. 1966



The world will never see you in this slip.

Pity.

There you are. In the famous Warner lace-bosomed, lace-hemmed, scalloped, ribboned, Shoulder-Holder™ stretchstrapped tricot slip of Antron* nylon that you only had to pay $6 for. And the world will never see you. What a loss to mankind.

White, black, colors. Half slip, $4. For your husband's benefit: waltz shift, $8; a peignoir, $11.

From the Chateau Collection by Warner's® in tricot of Antron.®

*DuPont's registered trademark.

Warner Slimwear-Lingerie • A division of The Warner Brothers Company.

The Acapulco Jet Set finally has an airline it can call its own.

Even in the days when the Acapulco Jet Set was known as the Acapulco Prop Set, they wanted an airline of their own.

"We're bored," said the Prop Set, who regularly commuted to Acapulco on propeller planes that hadn't changed much since the turn of the century.

When the Jet Age came, the Acapulco Prop Set was content—at least until they got bored again.

"We're bored again," said the Acapulco Jet Set, formerly known as the Acapulco Prop Set.

Something had to be done—not only for the bored Acapulco Jet Set, but for everybody who had grown tired of the same old sameness of flying.

Our first step was painting our airplanes a

variety of colors.

We covered the interiors in rich, colorful Herman Miller Fabrics, and uncovered our hostesses in Emilio Pucci outfits.

We started flying to Acapulco from such Jet Set cities as Dallas, Houston, San Antonio, Chicago, Kansas City, Minneapolis/St. Paul and Denver.

And the Jet Set flocked to us.

"We're still bored, but we're less bored on Braniff," they said.

Braniff International

United States Mexico South America

The first resort perfume:
Smells like sea and salt and soft dusk air and

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Emilio Pucci's Vivara. beachflowers on your warm, wet skin.

In the air of Acapulco and at the finest stores in the United States.



AT THE FINEST STORES IN THE UNITED STATES.

Lady Esquire new Go-Gay shoe colors wear like leather*



New Formula Lady Esquire Instant Shoe Coloring

*will stand up to all the wear that most leathers take without cracking. Proved in tests on the Bally Flexometer testing machine. Change tired winter shoes to vibrant spring shoes. Two-tone, and be in step with the latest shoe fashions! It's as easy as coloring your nails!



Free Offer
Buy any one of the new Go-Gay shoe colors and get any one of 29 other colors free.



Pick up your "Free Offer" coupon from this Go-Gay display.
For your free bottle, just buy any one of the new Go-Gay colors (Buttercup, Periwinkle, Shannon Green, Crystal Grey). Pick up the special coupon and indicate the color of your choice, then mail it plus the box from any of the Lady Esquire Go-Gay colors to us: Knomark, Inc., P.O. Box 41, Jamaica, N.Y. 11434.

Offer expires August 1966. Valid in Canada.

Nightdressing



FRANCO RUBARTELLI

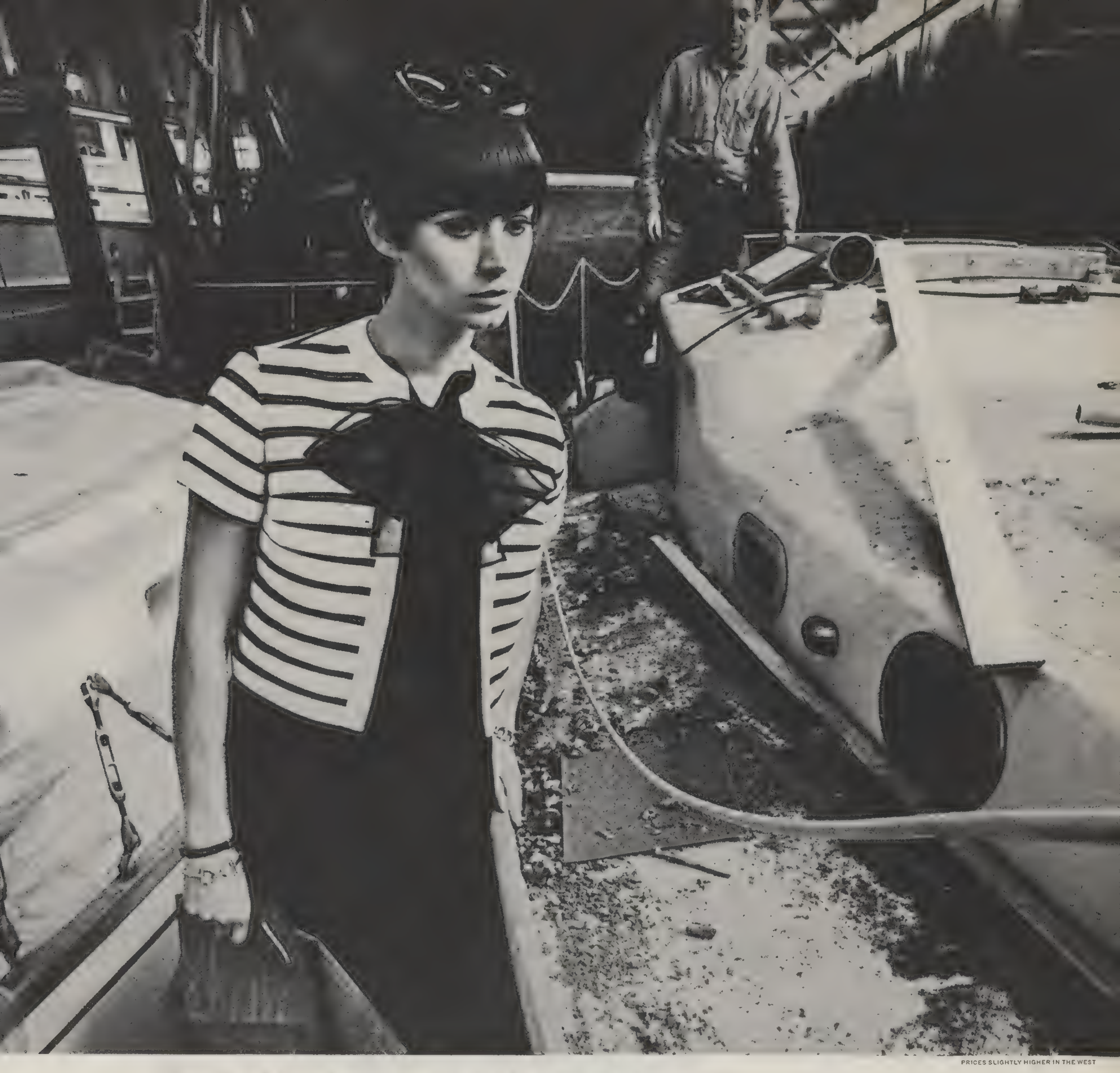
Black halter nightdress

Column of black, *right,* falling straight and close from a bare halter, slit high above the knee on both sides. By Emma De Berge for Eglise and Otis, of nylon tricot. $14. At Bonwit Teller.



Black chiffon poncho

Filmy layer of biased black silk chiffon, *above,* blowing like a poncho over the body—a dreamy variation on the peignoir, with slits for head and arms. By Perfect Negligee. Bergdorf Goodman.



PRICES SLIGHTLY HIGHER IN THE WEST

Can fashion be considered an investment?

Do you need a fleet of things? Most well-dressed women tell us they "live" in a handful of favorite things, while the rest of their wardrobe just hangs around the closet. Being shrewd about clothes is knowing how to pick favorites before you own them, then investing the bulk of your clothes money there.

The new wave. The new fashion wave is running to thigh-high skirts, aluminum dresses, plastic shoes—what will you wear? The smart woman will wear what's becoming and leave the rest to someone else. Besides a tendency to be unflattering, fads are costly because they go out even faster than they come in.

Clothes that never miss the boat. This ensemble will launch a thousand things. It's organza worked with piqué, black striped with white, a jacket over a dress. Cause a splash now and ripples of excitement all summer long. 8 to 16 sizes, about $55.00. Fashion Whereabouts listing on the last page, or write Rona, 498 Seventh Avenue, New York, N.Y. 10018 **RONA**



Vera paints Shadeflowers and



This is Vera. Yes, *the* Vera. The painter. The designer. And, the most perceptive anybody anywhere. Who else could sense that a sunflower would like to sit in the shade for awhile? Who else would even think to paint a sunflower in black and white? Only the one and only Vera. Now you sit in the Shadeflowers. Or take off for some sunny place in the Shadeflowers. All because Vera paints them on extremely packable Ban-Lon® clothes. Cool little tops and skirts and shifts and pants that wash and dry faster than a sunflower after a sun shower. Come, pick the tank top and straight pants $35, or the cowl neck shift $25, or the short sleeve shift $25, or the three-quarter sleeve top and easy skirt $25. And top them all with Vera's new Shadeflower Sun Visor $4. Sizes 8 to 18 in black and white and all sunny Vera colors, too. Get out of the sun and into the Shadeflowers at B. Altman, New York; Stix, Baer & Fuller, St. Louis; Jordan Marsh, Boston and Florida; Marshall Field, Chicago; John Wanamaker, Philadelphia; and other nice stores all over the country. Prices slightly higher in the West.

Blouses, scarves and linens by Vera®
THE VERA GALLERY
417 Fifth Avenue, New York 10016

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY" -- SEE LAST PAGE

signs a Ban-Lon® print for you



Inga Lash. The ultimate weapon. Handle with care.

Killing glances
start with Inga Lash.
A wink can start a war.
Downcast eyes are deadly.
That's power for you.
The power of the
absolutely natural.
That's Inga Lash. Only.
Inga Lashes go on
in a special way.

Under your own. Yes, under.
It takes a little practice.
But everything you need,
and need to know comes
in the Inga Lash kit.
Try. And discover what
lure really is.
Lure at its most dangerous.
That's Inga Lash.
Only Inga Lash.

The ultimate. In three
charcoaled shades.
Double lash, $12.50;
custom lash
$15 and $25.
To arms!
You'll find them
wherever fine beauty
products are sold.

Inga Lash

INGA BORG, INC. 8665 WILSHIRE BOULEVARD, BEVERLY HILLS, CAL.

shall we Danskin?

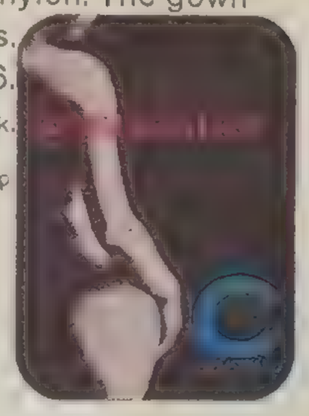


We shall. We shall spice our sportables with a dash of Danskin! We'll run off on week-ends in versatile Danskin sweaters! All with the very special fit and feel that is Danskin. Sweaters, full fashioned, back-zip: solids of 100% stretch Nylon, $6.00; stripes of stretch Nylon and Dacron polyester, $7.00. At fine stores everywhere. Write for store nearest you and Illustrated Brochure C. Danskin, Inc., 437 Fifth Avenue, New York, N.Y. 10016. Product of Triumph Hosiery Mills. © 1966

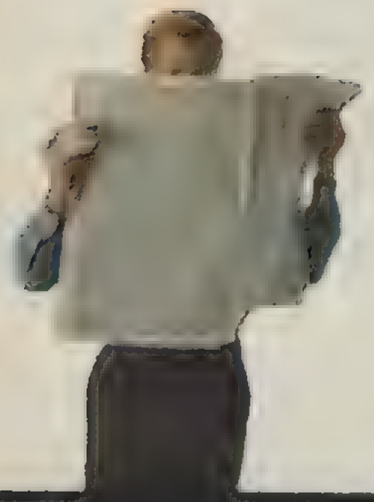
DANSKIN®

SWEATERS/TIGHTS/LEOTARDS

Turn his head with a headliner from Beau-Sure. A special edition in Beaunit tricot of Chemstrand® nylon. The gown is a graceful bit with a ruffled neckline and cocktail hem. And peignoir sleeves are tiers of lace-edged ruffles. In pink blush or white; S, M, L; the set $13. Gown only, in pink blush, blue frost or green glow; $6. Beau-Sure robes, slips and panties are also available. BEAU-SURE, 411 Fifth Avenue, New York.



®Beaunit Corp



If he's always buried in the paper / it's time for Beau-Sure



Chameleon Lipstick. What will Fabergé think of next?

Never-ever-before *Chameleon* is so beautiful, you'd never guess what goes on while it's looking so lovely on your lips. On your lips, it's a tawny rosy glow that, like magic, accommodates itself to your own ever-variable skin tones!

Named after that enchanted little changeling lizard, *Chameleon* lipstick is much *more* than an incredibly compatible new colour. It's *protective* colouration, wonderfully waterproof and scientifically formulated to screen out harmful sun rays, counteract chapping, keep your lips sweet and juicy – no matter where, no matter when, no matter weather. Obviously, its appeal is element-ary.

Skiiers, swimmers, sun-lovers, all you outdoor people – rejoice! Here comes *Chameleon* – lipstick *pour le sport*... pure shimmer or frosted with silicones, by none other than Fabergé

Lead the Ship'n Shore® life! Come shop at these and other fine stores.

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Long Beach; *Marie's Tots-Teens*
Redlands; *Jack & Jill*
Riverside; *Harris'*
San Bernardino; *Harris'*
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Walnut Creek; *Kladezee Shop*

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Bridgeport, Trumbull, Stratford; *Nyden's*
Bridgeport; *Skydels*
Danbury, Norwalk, Waterford; *Genung's*
Fairfield, Hamden; *Howland's*
Naugatuck; *M. Freedman*
New Hartford; *Munger's*
Norwich; *Peter Polly*
Stamford; *C. O. Miller*

DELAWARE
Dover; *Emanuel's*

FLORIDA
Ft. Lauderdale; *Beth Maide*
Jacksonville; *Boy & Girl Shop*
Jacksonville; *French Novelty*
Miami; *Jackson-Byrons & branches*
Tampa; *Belk-Lindsey*
Tampa; *Falk's*
W. Palm Beach; *Belk's Store*

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Bloomington; *Roland's*
Chicago; *Archer Ave. Big Store*
Chicago; *Goldblatt Bros.*
Chicago; *Wieboldt's*
Downers Grove; *Peterson's*
Galesburg; *O. T. Johnson*
Kankakee; *Tari & Todd*
Lincoln; *Landauer's*
Mattoon; *Young Store*
Princeton; *Big Top*
Rockford; *Bullock's*
Rockford; *D. J. Stewart*
Skokie; *Wolke & Schack*
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Crawfordsville; *Delekamp's*
Kokomo; *Tots Bazaar*
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Muncie; *Deb'n Heir*
Plainfield; *Haase Apparel*
Valparaiso; *Lowenstine's*

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Ft. Madison; *Rump's Children's*
Le Mars; *Tot to Teen*
Muscatine; *Paul's*
Ottumwa; *Graham Store*

KANSAS
Wichita; *The Model Girls Shop*

KENTUCKY
Henderson; *Cradle'n Teen*
Lexington; *The Carousel*

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Brunswick; *Senter's*
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New Bedford; *New Bedford Dry Goods*
Plymouth, Cape Cod, Nantucket; *Buttner's*
Springfield; *Blake's Store*
Worcester; *R. H. White*

MICHIGAN
Allegan; *The Grange Store*
Midland; *Emily Gibbs*
Monroe; *Klines Store*
Plymouth; *Dunnings*

MINNESOTA
Wayzata; *The Foursome*
Willmar; *Hogan's*

MISSOURI
Jefferson City; *Herman's Store*

NEW HAMPSHIRE
Claremont; *Houghton & Simonds*
Hanover; *Ward Store*
Manchester; *The Bon Ton*

NEW JERSEY
Atlantic City; *Gordon's Youth*
Bricktown; *Steinbach*
Elizabeth, Plainfield; *Goerke's*
Ridgewood; *Merrihew's*
Summit; *Brook's*
Westfield; *Arthur Stevens*
Woodbridge; *Christensen's*

NEW YORK
Binghamton; *Britts*
Bronx; *Fuhrman's Store*
Camillus; *L. A. Witherill*
Corning; *Rockwell's*
Elmira; *S. F. Iszard*
Jamestown; *Bigelow's*
Kingston; *Britts*
Massena; *Boston Store*
Middletown; *Tompkins*
Oneonta; *Oneonta Dept. Store*
Poughkeepsie, Kingston; *Wallace*
Rochester; *E. W. Edwards*
Rome; *Goldberg's*
Schenectady; *Wallace's*
Syracuse; *C.E.Chappell&branches*
Syracuse, Fairmont; *Dey Bros.*
Syracuse; *A. Witherill*
Williston Park; *O'Connor's*

NORTH CAROLINA
Greensboro; *Thalhimer's*

OHIO
Salem; *R. S. McCulloch*
Toledo; *Westgate Lion Store*

OKLAHOMA
Tulsa; *Clarke's*

PENNSYLVANIA
Chester; *Speare's Fashion*
Erie; *Kline's Stores*
Lancaster; *Watt & Shand*
Pittsburgh; *Kenny's*
West Chester; *Mosteller's*

RHODE ISLAND
Westerly, Wakefield; *Dower's*

SOUTH CAROLINA
Charleston; *Belk Robinson*
OceanDriveBeach; *The Beach Shop*

TENNESSEE
Chattanooga; *Loveman's*

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Dallas; *Lorene Cobb*
Ft. Worth; *Monnig's*
Ft. Worth; *W. C. Stripling*
Longview; *Fedway Store*
Lubbock; *Hemphill-Wells*
Midland; *Dunlap's*
Tyler; *Kiddie Mart*
Tyler; *Tot-Teen Shop*
Victoria; *Melvin's Tot-Teen*
Wichita Falls; *McClurkan's*

VERMONT
Bennington; *E. L. Nichols*
St. Johnsbury; *Hovey's Shops*

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La Crosse; *Johnson's Child's*
Manitowoc; *Schuette Bros.*
Milwaukee; *Gimbels*
Walworth; *Waals Store*



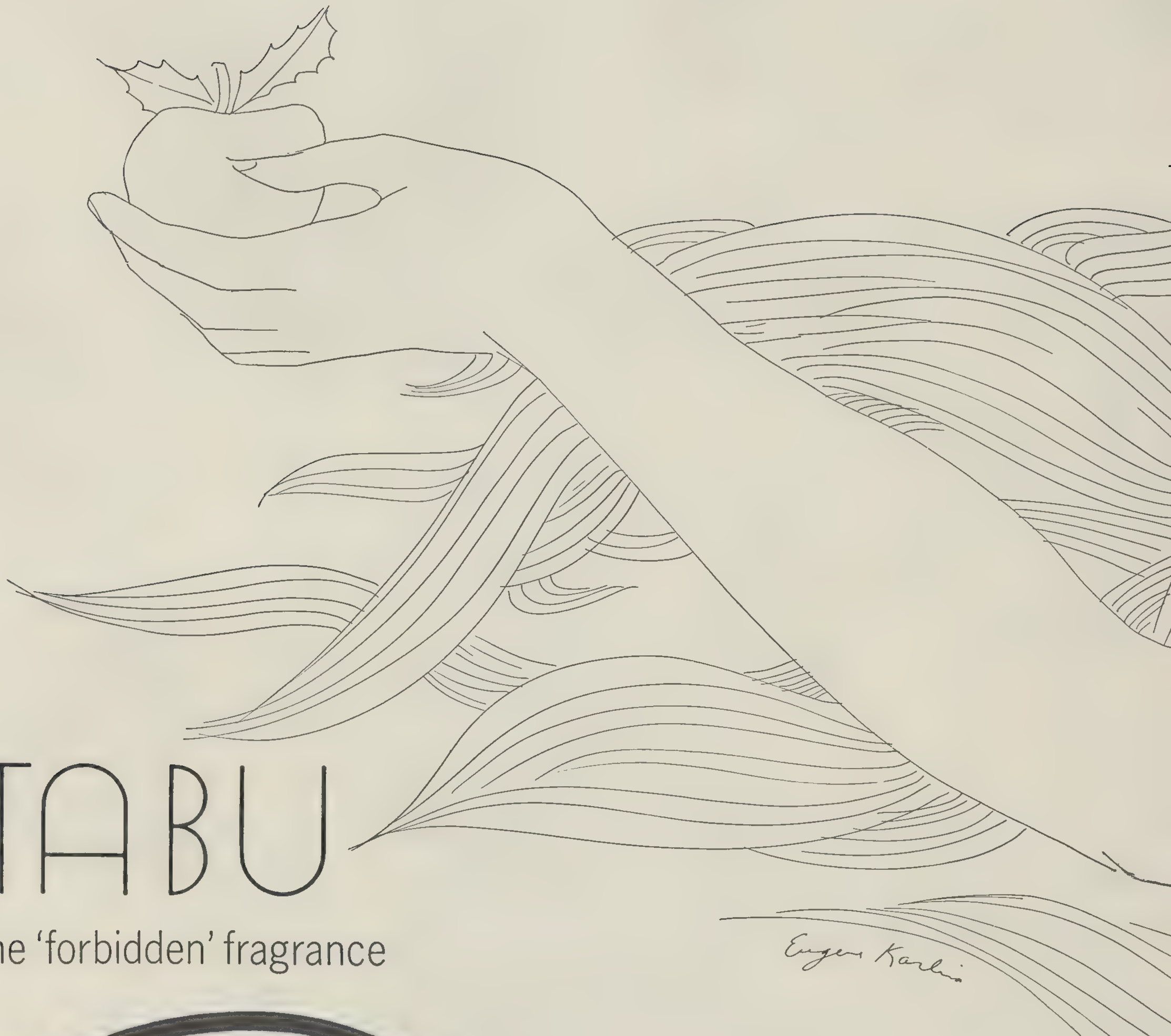
Top left: bold print sun-top, textured cotton, $3
Lower left: all-cotton petite print Henley shirt, $3
Center: stitched cotton-denim officer's shirt and tuck-top print in 65% Dacron polyester, 35% cotton, each $3
Top right: embroidered shift, textured cotton, $4
Lower right: light plaid officer's shirt, all-cotton, $3 ALL SIZES 7 TO 14

Merrily, merrily,





merrily, merrily, life is but a Ship'n Shore®


TABU
the 'forbidden' fragrance
Dana


TABU
SPRAY COLOGNE
Dana



No other product is as effective as FORMULA M_7

The cosmetic developed to improve the appearance of mature skin of face and neck

FORMULA M_7 has been the closely-guarded development that has been recommended during the last 39 years to thousands.

They have included motion picture stars, society leaders and royalty . . . 'the most beautiful women in the world.' Women whose quest for beauty knew no bounds.

In many instances, the repeated use of FORMULA M_7 alone improved the appearance of mature skin. The firming action of the formula was extremely rewarding in smoothing out unsightly lines and firming the face and neck.

Visible proof of improvement in appearance has been noted in almost every instance where FORMULA M_7 has been used properly.

FORMULA M_7 is now available to women over 35 who desire to retain or regain a more youthful appearance of the face and neck.

FORMULA M_7 contains no hormones, estrogens, or steroids of any sort. It is compounded of safe, natural ingredients.

There is no other cosmetic product like FORMULA M_7 available to the woman of today.

A liberal 62 day supply—27.50 plus tax.

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Travel

(Continued from page 68)

at Hvar on the beach, where a room with bath including three meals a day costs $5 for one. Boat fare, $7; good five-course luncheon, $1.75; plus an espresso bar and canvas deck chairs. (Precaution: The Adriatic sun burns and soot from the ship's funnels clings to clothes.)

Although the lively harbour city of Split spreads now beyond the formidable fortifications of its vast ancient city, the fourth-century palace is still the heart of Split. Here, the great eighteenth-century Scottish architect, Robert Adam, came to make a deep study and detailed drawing of the city built by the Roman Emperor Diocletian. Now, geranium pots bloom on balconies of Gothic- and Renaissance-styled houses sandwiched between the Roman buildings.

Under umbrellas, chrome café tables, bright as poker chips, face accumulations of architecture—précis of civilizations. One café, as an example, stands near the Corinthian-columned peristyle of the palace with its classical pediment, and across from the circular mausoleum, now a cathedral with a campanile. Inside, sunrays fall on slim columns of porphyry, on the Romanesque choir stall exquisitely carved like an abacus.

In the blue slice of sky above the pompous, Egyptian granite Sphinx crouched on the cathedral steps, TV antennas rise on tiled rooftops; above crooked streets, narrow as corridors (no cars allowed) and choked with people, long arcades wounded by time resemble Hubert Robert paintings. To enter the ancient city, people still use the four fortress gates, each named after precious metals. The massive statue of the tenth-century Bishop Gregory by Meštrović, Yugoslavia's great sculptor, stands outside the Golden Gate.

In the garden of Meštrović's house (Continued on page 132)



***English Garden**

Charming and disarming in an Olde English print. Composed, yet so endearing. A tucked bodice and A-line skirt are your subtle statements. About $13.00.•

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BY CoifASHIONS®



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Coiffures Americana Beauty Salons ...for true wig beauty and fashion! CoifASHIONS wigs are all 100% human hair. Our experts fit your wig perfectly—for naturalness and comfort. They style in the famed Coiffures Americana manner. Prices? Sensible ...and they include custom fitting and styling—wig case and block! A wig is to enjoy for years, so start with the best! Then, rely on our fine services to keep your wig beautiful! For the Coiffures Americana Beauty Salon nearest you, see opposite page.

WIGS & HAIRPIECES from

Coiffures Americana®
Beauty Salons

"WHERE YOU CAN BUY"—SEE LAST PAGE



Why wait for tonight...**aren't you a woman all day?**

Create an aura of loveliness
right now, with the
delightful fragrance
that comes on so gently
you can wear it anywhere...at
any hour! But beware...
Desert Flower has the power
to stir up excitement!
Desert Flower...at its newest in
elegant spray essence 2½ oz. 3.00



DESERT FLOWER

by SHULTON

Gotham Originals

All-over posy pattern print for spring and all through summer...all with the clear and vibrant color only Caprolan® nylon can give. In assorted prints. Sizes 6 to 16. About $18. At Stern Brothers Sportique, N.Y.; Carson Pirie Scott, Chicago; Jordan Marsh, Florida; Kaufmann's, Pittsburgh; L. S. Ayres of Indiana. Fabric by Maxwell. Fashion by Gotham. Fiber by

Allied Chemical







Come close...touch the luxury of Cannon



The total look of elegance. Pyramids of roses—great, rich, formal roses—make Cannon's new Esplanade towel quite a splendid thing to own. Frosted and fringed and very grand in pink, yellow, or blue, with a many-shaded look. About $4. Like all Cannon towels, it's permanently Pucker-Free™ ®. At fine department stores. (See Royal Family sheets and bedspreads too.) Cannon Mills, Inc., N. Y. 10020

CANNON® *Royal Family of Home Fashions*

No stir!
No shake!
No fooling!

Ready to apply with just
one twist of the wrist.
Tilt the bottle once, and frosto!
New 'Extra-Frosted'* is ready.
No shake. No stir. No fooling.
Because Clairol's exclusive frosting
process makes the nail color and
the frosting practically inseparable.
Puts more dazzle in every drop.
More brilliance in every brushful.
So get brilliant.
Get the sweetest new frosting, ever.
'Extra-Frosted' by Clairol.



Clairol creates 'Extra-Frosted' The first fully-frosted nail colors. Coat for coat, they give you extra frosting–extra coverage without stirring or shaking!

© Clairol Inc. 1966 *TM

LEFT TO RIGHT: NO. 3469, ABOUT $16. NO. 3467, ABOUT $16. NO. 3630, ABOUT $20. NO. 3681, ABOUT $20. NO. 3632, THE HARLEQUIN, ABOUT $20.
AT BETTER STORES EVERYWHERE. FOR STORE NEAREST YOU, WRITE ROBBY LEN, 1410 BROADWAY, DEPT. V, NEW YORK, N. Y. 10018



Seen in every scene...

ROBBY LEN

FASHIONS

Glissando® Contouring Makeup...

first and only makeup that highlights your best features...
shadows out the rest



It's all done with a silky soft sponge...
fashion's newest face-shaper

Glissando Contouring Makeup by DuBarry can re-shape, re-make, "sculpture" your face in mere minutes.

You just dampen the sponge, pat it in the Foundation shade and smooth over your face. Then, dab and dot—with Shadower to veil the least of your features—with Highlighter to play up the best of them. Now, what could be easier?

This is DuBarry's new Glissando color-on-color concept of makeup... the look of dimension that makes the flat, unreal, un-you look passé.

And the silky soft sponge blends this light makeup smoothly, naturally, flawlessly. Your pretty new face is on to stay. All day. Without touchups!

For a little light-hearted lily-gilding, brush on Glissando Contouring Dust-On, dual shades of blushing powder. For a finishing glow, Glissando Face Lights.

Glissando, the first and only complete Contouring Makeup, at finer drug and department stores.

DuBarry®

the most elegant name in cosmetics

© DuBarry 1966

All fabrics designed and woven in the U. S. A. by Dan River Mills, Inc., 111 West 40th Street, New York, N.Y.

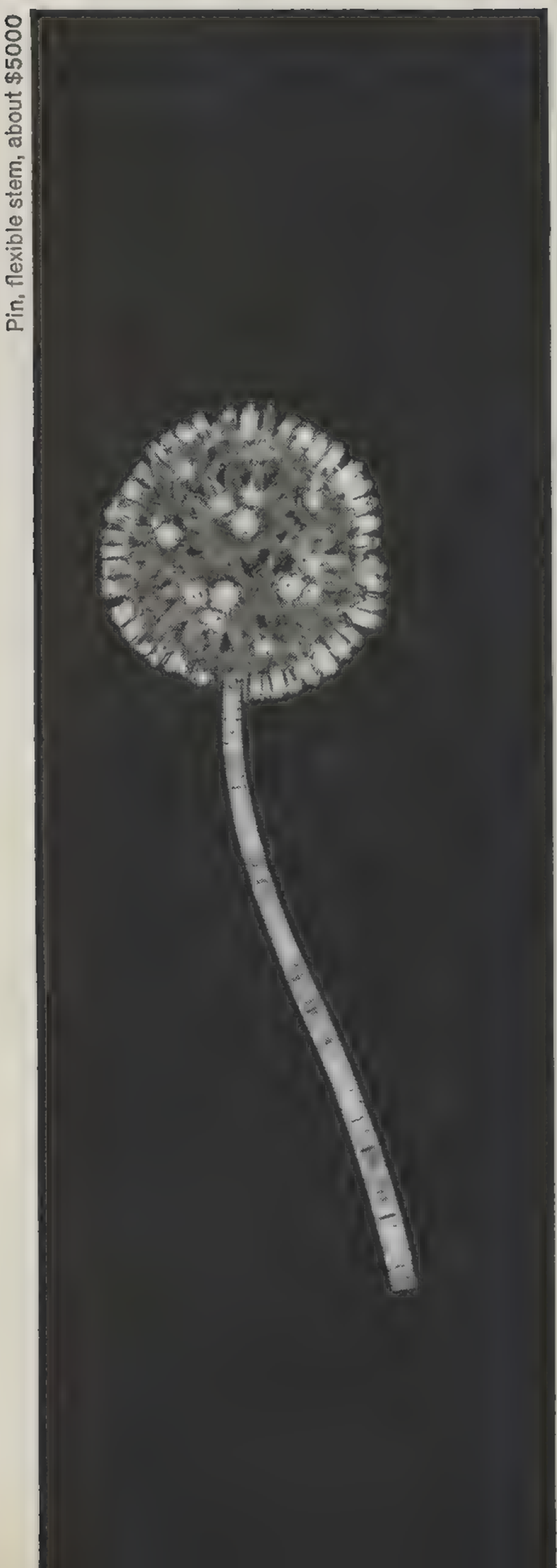


Dan River Sheets Sleep on a bed of roses! Choose "Flower Fantasy" sheets and cases. Nine colors combined in a print of flowers and ferns on combed cotton percale. All-over printed bottom sheets, panel-printed tops and cases.

Diamonds are a joy, endlessly renewed

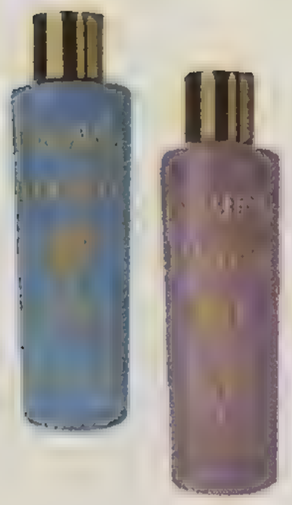
Always good fashion, always beautiful, the diamond sheds an everlasting brilliance. No matter what its size, the joy it gives is lasting, too. Some of the most enchanting diamond jewels created today are made with small, fully cut stones. Each tiny facet reflects a happiness that transcends the pleasure of mere adornment.

De Beers Consolidated Mines, Ltd.



Pin, flexible stem, about $875; earrings, about $450; bracelet, about $1600. Your jeweler can show you many such pieces.

Ring, about $8



The body. The lights. The look. The life. And, above all, the hold.

Only with Forming DE Pantene.®



Come. Take a little Forming DE Pantene.® Work it gently through your hair. Here. There. Now set. Wait. While deep, deep conditioners strengthen. Silken. Then see. Hair with health. With hold. With life. With lights. To stay in the heat or rain or whatever. All this from Forming in one of two ways: No. 1 for fine or oily hair. No. 2 for dry hair. Both especially good for color-treated hair. $3 the bottle. And, to accompany, Hair Spray DE Pantene.® $2 for 7 ounces. $3 for 12 ounces. At these and other enlightened stores: Henri Bendel, Bonwit Teller, Julius Garfinckel & Co., J. L. Hudson, Neiman-Marcus and I. Magnin & Co. The Pantene Co., 555 Madison Ave., NY, NY 10022. **Forming DE Pantene,** for healthy-looking hair.



"WHERE YOU CAN BUY"—SEE LAST PAGE



Warner's answer to the do-nothing bras.

A do-nothing bra is airy, but it lets you droop. Fair 'n Cooler™ by Warner's® is just as airy (a blend of acetate, Vyrene® spandex, and nylon) but it certainly does not let you droop. Two Shapeliner™ under cups make it perfectly clear you have a bosom. You're feminine but cool / you're cool but feminine. See. You can so have it both ways. White, black, beige. $4. *Fair'n Cooler by Warner's*

Warner Slimwear-Lingerie • A division of The Warner Brothers Company. "Where you can buy"—see last page.

COVER GIRL

MEDICATED MAKE-UP BY NOXZEMA

THE NATURAL-BEAUTY LOOK:

A COVER GIRL COMPLEXION

THE SECRET

SHEER, SOFT,
NATURAL-LOOKING MAKE-UP
COMBINED WITH FAMOUS
NOXZEMA MEDICATION.

THE EXTRA

IT'S ANTISEPTIC-
FIGHTS GERMS ON YOUR SKIN

THE RESULT

GLAMOUR THAT'S
GOOD FOR YOUR SKIN



International cover girl Karine, shown here on ARIANNA, Italy's young fashion magazine. Photographer: Alfa Castaldi. Make-up: Cover Girl by Noxzema. Karine says: "I never dreamed a make-up could actually be good for my skin. Cover Girl looks so natural, no one believes I'm wearing make-up."

Cover Girl [illegible] and Lipsticks
In fast [illegible], $1.50 each
[illegible] refills, $1.10.

©1966 The Noxzema Che[illegible]

COVER GIRL



go all-out mediterranean with total concept

Turn on the go lights, the glow lights, the Spanish mood. Hang up fabulous fashion fantasies on your walls. Turn your rooms into a dolce vita villa—with the colorful fireworks you long to own. It's easy—with Quartite's Total Concept. Lamps, lighting, wall decor, beautifully hand finished works of art—furnishings that go all out in the Mediterranean mood.

See the Mediterranean Total Concept by Quartite at one of the fine stores below. If Mediterranean doesn't send you —look for Quartite's Total Concept in Country French, Provincial, Contemporary, Early American, too. Be sure to see Total Concept—the new idea in decorating originated by Quartite.

by Quartite Creation

Abraham and Straus, Brooklyn, N.Y.; **B & B Electric,** Cincinnati, O.; **Boutell's,** Minneapolis, Minn.; **Broadway Department Store,** Los Angeles, Calif. **S. P. Brown,** Steubenville, O.; **Davison-Paxon,** Atlanta, Ga.; **Dayton Town and Country,** Dayton, O.; **Electric Outlet Company,** West Springfield, Mass.; **Elder Beerman,** Dayton, O.; **Erie Dry Goods,** Erie, Pa.; **Gilchrist's,** Boston, Mass.; **Gimbel Brothers,** New York, N.Y.; **Gimbel Brothers,** Philadelphia, Pa.; **Gimbel Brothers,** Pittsburgh, Pa.; **Haber Furniture,** Youngstown, O.; **Hahn's Furniture,** Pittsburgh, Pa.; **Harvey's Co.,** Nashville, Tenn.; **Hess's,** Allentown, Pa.; **Jorrie's Furniture,** San Antonio, Tex.; **Kay Furniture,** Cincinnati, O.; **Kitties Furniture,** Indianapolis, Ind.; **Klode Furniture,** Milwaukee, Wis.; **R. H. Kyle and Co.,** Charleston, West Va.; **Macy's,** New York and branches; **Marshall Field and Co.,** Chicago, Ill.; **Marshall Field and Co.,** Skokie, Ill.; **May Company,** Cleveland, O.; **Mill End Shop,** East Brunswick, N. J.; **Peoples Store,** Chicago, Ill.; **Rhodes Furniture,** Valdosta, Ga.; **Robinson's Furniture,** Detroit, Mich.; **Sattler's,** Buffalo, N.Y.; **Schuster's,** Bloomington, Ill.; **Self-Service Furniture,** Fargo, N. Dakota; **Sheraton Furniture,** Willoughby, O. and branches; **Sibley, Lindsay and Curr,** Rochester, N.Y.; **Strouss-Hirchberg,** Youngstown, O.; **Tradition House,** Detroit, Mich.; **Universal Furniture,** Evansville, Ind.

For the fine stores nearest you, write to:

QUARTITE
CREATIVE CORPORATION
236 Fifth Ave., New York, N.Y. 10010

Approximate prices for items shown . . . Fixture $80. / Mirror $50. / Small Lamp $22. / Chest $130. / Tray Lamp $70. / Madonna Wall Plaque $14. / Wine Master Wall Plaque $18. / Lamp $26.

FATAL!

...WHEN USED ON THE BODY



L'AIR DU TEMPS CRÈME PARFUMÉE

THE ROMANTIC FRAGRANCE BY **NINA RICCI**, PARIS
IN A DEVASTATING NEW FORM



A creamy caress of fragrance that clings to you
for hours. Stroke it on your arms, your legs, your torso.
Leaves you so sensuously sleek and fragrant it's positively
shameless. And look out for the consequences.
Can be lethal at close quarters.

L'Air du Temps Crème Parfumée, 5 1/4 ozs., $5.50 • Capricci, $6.50; Coeur Joie, $5.50.



zephaire® batiste . . . a slip for the dress

with the daring plunge . . . adjustable low neckline of the slip compliments the camisole bodice of eyelet embroidery. Front shadow panel. White . . . comes in your perfect dress size. Sorrento $7.00. At fine stores everywhere.

carefree daywear by Barbizon

Zephaire® Batiste is Barbizon's
woven blend of 47% Dacron® polyester,
28% nylon and 25% cotton.

When we make our new soap...
we don't count calories.

Princess is a rich, fat soap. Pure and simple. Just look at the bubbles. Rich. Creamy. Very tiny. (Drying detergent bars have big bubbles. Mostly air. Tsk tsk.) As if all these rich, soapy fats weren't calories enough...we went on to add moisturizers and emollients. They make your skin feel smooth and soft and young and slippery. And we've squeezed all these calories into a hard, long-lasting bar...like those $1.50 hard-milled soaps they sell in posh department stores. So come on, live it up. Try Princess. It's the one high calorie treat you can enjoy without feeling guilty about it.



We think stainless should look like stainless.

That's not as silly as it may sound. The fact is, a good many stainless steel patterns look as though they were designed for silver. But not ours. When we make stainless, we never think of it as being second best to silver. We make sure it's beautiful in its own right.

Our patterns are especially designed for stainless steel. With clean, simple lines that add to the modern look and contemporary feeling of the metal itself. Besides fitting the everyday function of stainless in your home.

But there is one similarity between our stainless and sterling. The craftsmanship.

A good example of what we mean is Saturna, at right. It takes the steady hand of a man named Kenneth Glenn to give it that texture. Piece by piece.

Yet it costs just $59.95 for a 50-piece service for eight.

The same 50-piece service in Astra (center) is $79.95. And in Today (far right) it's $59.95.

If you want stainless that looks like stainless (but gets made like sterling), look for the new "IS" hallmark wherever fine silverware is sold.

To get a free color brochure of all our patterns, write to The International Silver Company, Meriden, Connecticut.

Stainless by International

80 PROOF PRODUCED AND BOTTLED BY COINTREAU LTD., PENNINGTON, N. J.



The whole world loves it after dinner.

Intriguing on the rocks...



...essential in a Side Car.



Cointreau, the world's most renowned liqueur...for generations the crowning touch to a perfect dinner ...the key to classic cocktails...always inviting over ice. Magically enhances the flavor of gourmet dishes, too!

Are you going to show up at the beach with the same old feet you had last year?



Last year when you showed up at the beach you had a choice. You could either hide your feet in the sand or you could hide them in the water.

Some choice.

This year things are going to be different. This is the year you'll show up at the beach with a new bikini...a new beach bag...a new beach robe...and if you play your cards right—a new pair of feet.

This is the year there's a product called, appropriately enough, Pretty Feet.

Pretty Feet is a pleasant roll-off lotion.

Pour a little on your fingers every day and rub it into your feet. Then see the rough, dead skin roll right off.

Soon you'll have beautiful feet that wear open sandals...smooth feet that won't run stockings...soft feet that'll be as sexy as the rest of you.

If you're genuinely interested in showing up at the beach with two lovely, new feet, we'll be happy to start you off with a free sample bottle of Pretty Feet.

Just write to Pretty Feet, Dept. V3, Chemway Corp., Fairfield Road., Wayne, New Jersey.



We invented it because too many attractive women have unattractive feet.



Now Mr. John does for wigs what he did for hats.
What will they do for you? Let your head listen to your heart.
Wig shown $89.95. Wiglets, switches and other hair confections.
Mr. John Wigs 155 West 23 Street New York



Breezing along in your own Beechcraft Bonanza...everything is *easier* and everywhere is *closer!* At your whim, you can weekend hundreds of miles away. Whatever your destination, you go direct. Leave whenever you wish and arrive fresh, relaxed and ready for a full measure of enjoyment. In the spacious elegance of your Bonanza, four adults or a family of 6 can travel in unmatched comfort. In privacy, too. Huge windows give you a spectacular look at the world. The fun of flying your Bonanza *never* gets old. Think about it. And if travel tension and traffic are *not* for you...shouldn't *you* have your own Beechcraft?

Accustomed to the finest...you'll find it in a Beechcraft

Beech Aircraft Corporation, Wichita, Kansas 67201, U.S.A.

NEW KOTEX NAPKINS WITH SOFT IMPRESSIONS

UNIQUE NEW SOFT IMPRESSIONS
FORM TINY INLETS
THAT ABSORB FASTER, DEEPER, BETTER.
AND ONLY NEW KOTEX
NAPKINS HAVE THEM.



You're looking at the cushioned surface on new Kotex napkins. Dozens of tiny little indentations, Soft Impressions we call them, draw moisture quickly to the most absorbent depths of the napkin. So the surface stays softer, fresher, nicer.

You sense the new gentleness, the feeling of more security and comfort. If you seem fresher, more poised, more relaxed, it's because you are.



Look for new Kotex napkins with Soft Impressions. With 2 safety shields, too. Kotex—preferred by more women than all other napkins combined.

KIMBERLY-CLARK PRODUCT

KOTEX IS A REGISTERED TRADEMARK OF KIMBERLY-CLARK CORP.



Turn your back on gray...



and all these hair problems:

Q Will it hide gray naturally?

A That's Tecnique's big talent—it's always natural looking. Because Tecnique doesn't change your hair color—just makes it prettier. Never looks tinted—even when covering gray.

Q Weather-beaten hair?

A Tecnique Color-Tone is the one and only Color Conditioner. It brings back the softness that time and weather have taken away. Your hair even feels healthier... fresh, young again.

Q Dull, faded hair?

A Here's where Tecnique shines. Gray strands or not, Tecnique brings out the best in your own natural hair color. Makes it livelier . . . full of highlights. Your hair comes to life.

Q What about rub-off?

A Not a chance with Tecnique. The Color-Conditioning action works deep into your hair where rinses can't reach. So it can't streak or rub off. Lasts longer than any rinse or color lotion.

Q Touch-ups?

A Not with Tecnique. There's no drastic color change or bleaching, so you'll never see a dye line. You refresh Tecnique only when you want—not because you have to. No upkeep worries with Tecnique.

Q Is it easy?

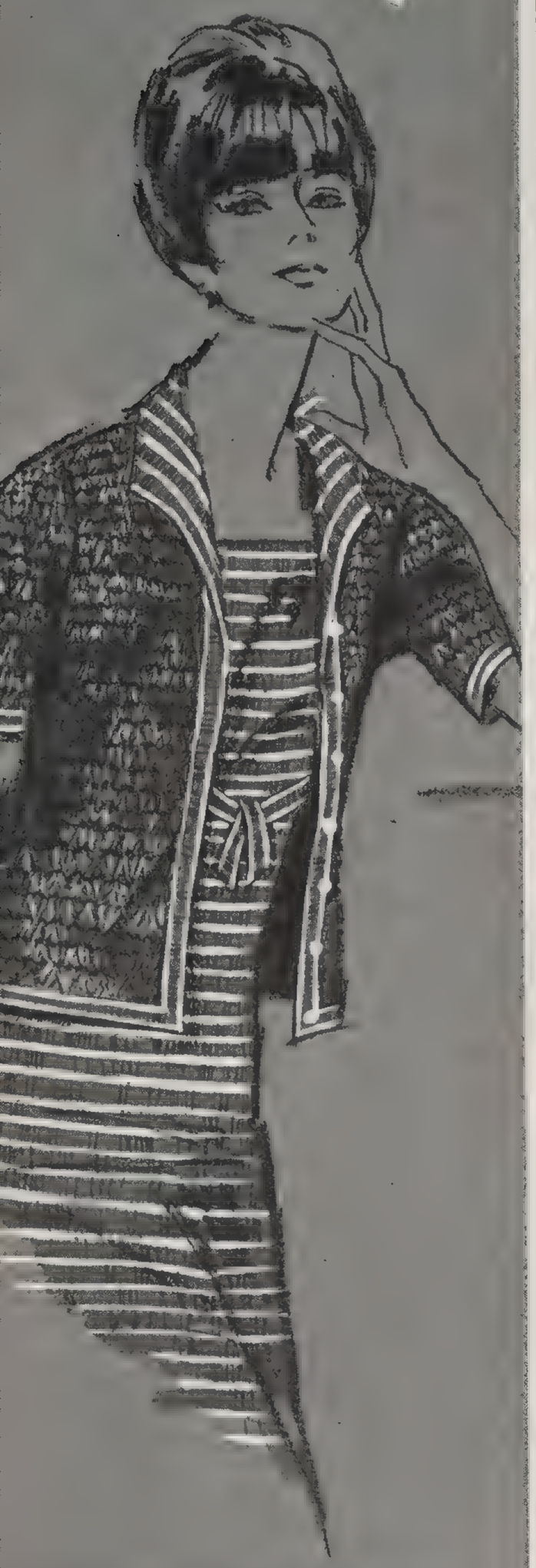
A Couldn't be simpler. Just choose a Tecnique shade close to your own. Shampoo in. Wait 15 minutes. That's it! No worry if you leave it on longer. It shuts itself off automatically. 2.00 plus tax. Shulton, Tecnique Division.

Tecnique®
COLOR-TONE

Easy does it with Tecnique...

THE COLOR CONDITIONER

Justin McCarty



Summer is a Justin McCarty Sun Dress, plus its companion tweedy knit Sweater for air-conditioned breezes. Both in a delightful array of matching colors, apricot, beige, blue, or brass. Our dress is cotton and Arnel triacetate crinkle and cord stripes, fitted, shoulders bared except for slim straps. The sweater is all lined. Sizes are 6 to 16. Priced about $46.

Albrechts

St. Paul • Highland • Minneapolis

BEAUTY CHECKOUT

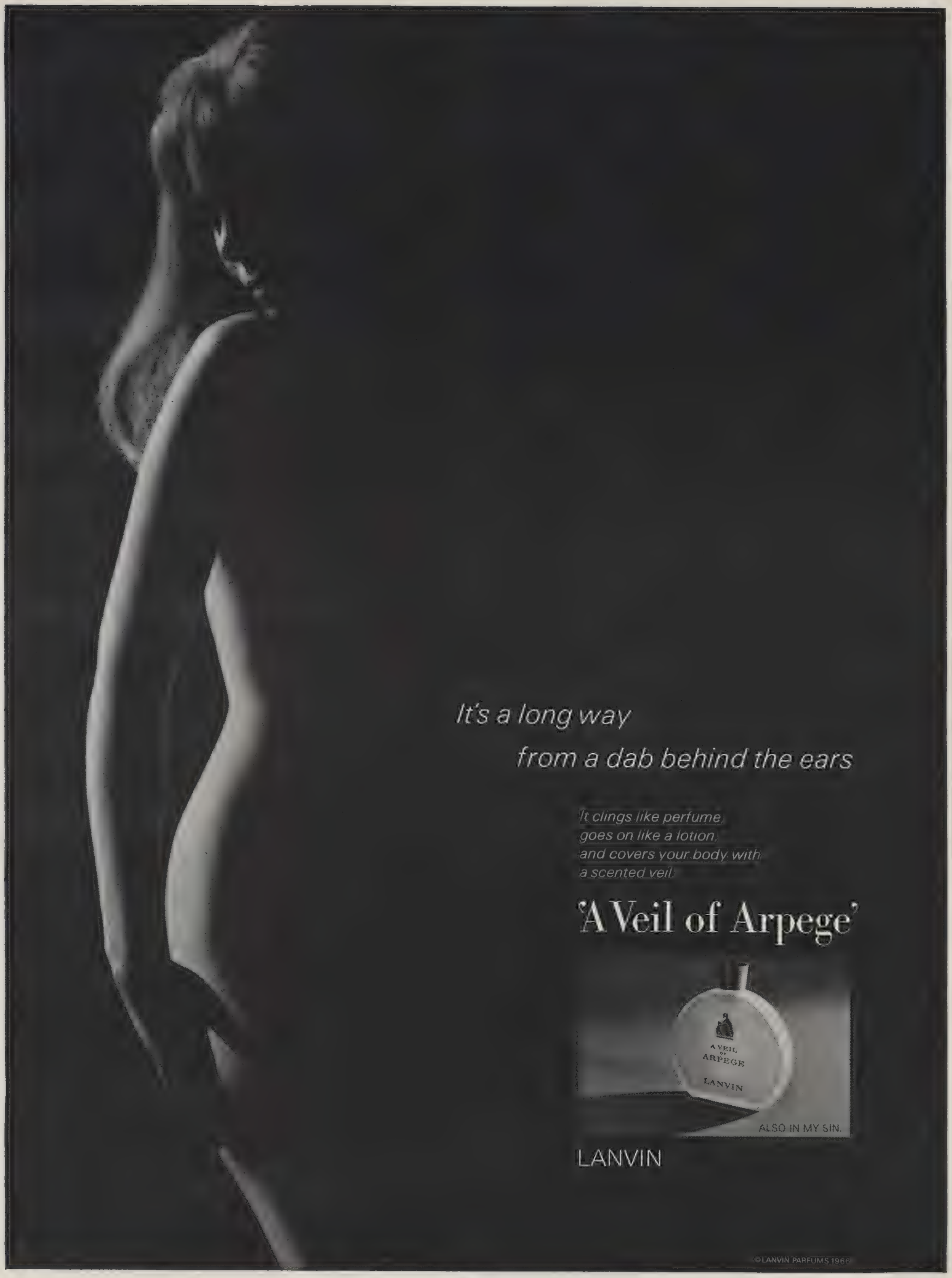
May

Mystery story— or: The Lotion Whodunit

Whilst—and isn't that a nice word, the dear old *whilst*?—getting ourselves airborne out of Acapulco recently, we tore ourselves away from the sight of the angelic Braniff stewardesses and their Pucci splendour, and turned our flight-table attention to our seat-mate at the right, a woman whom we'd met once or twice in the curious course of life. Said that charming woman to us: "Well, it was nice weather." "Well," said we, "it nearly always is." "But," said she, now taking on a clearly worried expression, "there is either something funny about Acapulco, or I have contracted a perfectly terrible skin disease." Noting nothing about her lightly suntanned face or arms that suggested trouble, we asked clinically the precise location of the skin disease. Turning both palms faceward (our face) she said, "This strange orange-yellowness came on me yesterday." And indeed her palms were the colour of those we'd imagine on a paella cook who handled saffron, saffron, saffron. . . . "Hmmmm," we hmmmm-ed, in what we considered a fair pass at medical thoughtfulness and its acoustics. And then a light went on. We asked our acquaintance—to her obvious surprise—whether we might sniff her hands. Obligingly, she offered both palms up instantly. Clinging faintly, almost imperceptibly, to the skin of her hands was the odour we suspected we might find—a discreet semi-sweet, semi-acrid scent peculiar to the chemical agents found at present in only two suntan lotions that we know of, both of which are bona-fide moisturizing suntan lotions, but which also moonlight as lotions that can cause suntan without a ray of sun. Pleased with the suspected finding, we asked whether our companion had used either of the following: a lotion called QT by Coppertone, or one called Indoor-Outdoor by Sea & Ski. . . . She had. . . . "But didn't you read the label?" we asked. . . . She hadn't. Hadn't given it a thought. . . . We then explained that although both of these very special sun products are meant to be worn outdoors as well as in, the chemical agent that causes a colour reaction without benefit of sun will of course discolour hands as the user applies and reapplies the lotion. Which is why the labels suggest hands be rubbed on a towel or washed with water after each application. . . . Proof of how well the lotions do their unique job on the skin: the hands which now lay—peacefully—in the lap at our right. . . .

Of money and hair

Lots of hairdressers appear to have raised the tariff lately; lots of other hairdressers have not. Lots of hairdressing bills have lots of new "extras"—extra charge for certain extra ingredients used in a set (one typical extra: a conditioning-setting lotion requested specifically by name). . . . What do we have to say about it all? And what about the occasionally-heard complaint that the same conditioning-setting lotion costs one amount at one hairdresser's while another hairdresser charges another price for its use? . . . To enquire into the nation's hairdressing price-structure, we talked, one afternoon recently, with a group of beauty salon managers from cities across the United States. Called the Council of Unaffiliated Beauty Salons, the group numbered about thirty that day—the group-grip on fashion and intelligence: pleasant to observe. What they reported about money was this: product prices can vary because prices at wholesale tend to vary—quantity, size of order, affect this. Also, obviously some salons pay more to staff than others; this is reflected in the client's bill. As for tipping (the act, that is; not the hair-process): were there any changes generally? Not really, they agreed; tipping has always been quite erratic, but as a group they felt that when service was poor there should be no tip. . . . Do clients show resistance to price today? Not as a rule. Excepting for one case—well-endowed widow, famous name, famous industrial city—who has been campaigning to have the price of her usual colour rinse halved on these grounds: her always-short hair has thinned a great deal as she's grown older. Less hair, less tariff is her view. . . .


It's a long way
from a dab behind the ears
It clings like perfume,
goes on like a lotion,
and covers your body with
a scented veil.
'A Veil of Arpege'
A VEIL OF ARPEGE
LANVIN
ALSO IN MY SIN.
LANVIN
©LANVIN PARFUMS 1966



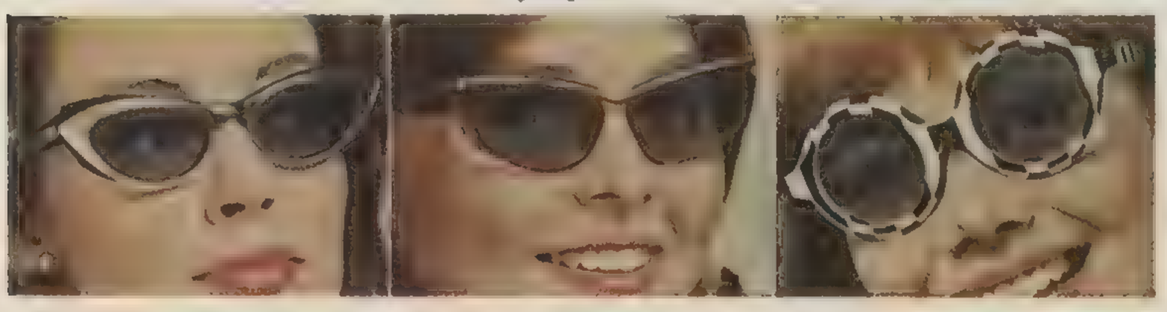
How comfortable can sun glasses be? You'll never know until you slip on a pair of Ray-Bans, the quality sun glass. Lenses of real optical glass scientifically block harmful rays. Reduce glare to cool, soft light. You'll like the way they fit and feel on your face, too. Solid. Not loose or flimsy. And they come in more styles than you can shake a fashion designer at. You have to go to one of the better stores to buy them. But they're worth the trip. Available in your prescription, too. Write for free style folder. Smart Ray-Ban Sun Glasses by Bausch & Lomb, Rochester, New York 14602.

BAUSCH & LOMB

Ray-Ban®

the most distinguished name in SUN GLASSES

Marché *Olympian III* *Pasha C*



VOGUE'S READY BEAUTY

On bathing habits and longevity

A celebrated French courtesan of the turn of the century, Caroline Otero, lived to be 97. One of Russia's leading scientists, Professor Olga B. Lepeshinskaya, lasted into 92. What these ladies had in common was a particular devotion to bathing in water embellished by something other than soap. Oils, milk, eggs, champagne, soda bicarbonate. Is it possible that women who indulge themselves thus take care of themselves generally in ways that induce longevity? Clearly, the fancy bath doesn't *hurt*. With which in mind, we describe here three varieties of bath oil that are sleeking up the skins of women (and men) in the most well-cleansed country in the world.

Lightweight bath oil ...no fooler-around

A bath oil needs by no means to confine itself to the bath. A smidgen poured onto a washcloth after a shower, then lightly caressed over the body, makes it another thing. A drop or two poured into warm water, then rinsed on a face, constitutes a facial scenting. An undiluted dollop smoothed on elbows, knees, and heels un-dries skin. . . . Helene Curtis suggests these dodges for Tender Touch, essentially a bath oil, but other things, too, sharply scented but light in weight; a lime-coloured brush with oil that does not leave a body greasy.

Bath oil cum atomizer ...thrive in the shower

Add an atomizer to a rich bath oil and what do you have? A find, especially for showerers. Instructions put forth by the makers of Cabochard Huile pour le Bain are to spray oneself before shower—or before the last rinse after soaping. Bathers can do same, and nobody will arrest them if they pour a bit of oil directly into the tub. A deep amber oil of high voltage, Cabochard de Grès, just as its perfume companion, combines flowers, moss, and forest with a Far Eastern dash.

Climatized bath oil ...rejuvenation according to the weather

Low and high humidity can alter the performance of anything that goes on the skin, can indeed alter the *skin*. One company has gone out of the way to concern (Continued on page 120)

Yolande

HOW TO BE WILDLY EXTRAVAGANT FOR ONLY $25.00:

YOLANDE'S "TEMPTATION" WALTZ ENSEMBLE. SO IRRESISTIBLE YOU'LL ADORE GIVING IN
TO EVERY ONE OF THESE EXTRAVAGANTLY BEAUTIFUL TEMPTATIONS:
THE WIDE, FULL-SWINGING SKIRTS, THE OVERLAY DRIFTS OF DOUBLE SHEER BEAUNIT TRICOT OF CHEMSTRAND BLUE "C" NYLON
FLATTERINGLY FINISHED IN LACE AND THE SATIN APPLIQUE NECKLINES. ALL IN PINK, BLUE, NUDE, WHITE OR FRENCH NAVY.
PEIGNOIR AND SHIFT ENSEMBLE (P,S,M,L) $25.00. MATCHING BABY DOLL (S,M,L) $9.00. SHIFT ALONE (P,S,M,L) $9.00.



BEST & CO

New York and Branches

Trust the care of your clothes to a clothes care authority

He is the Sanitone Certified Master Drycleaner identified by this sign.



Trust the care of your clothes to a Sanitone Certified Master Drycleaner:

CONNECTICUT

Avon
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Danbury: Towne Cleaners

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Milford: Carrolls Cleaners

Norwalk: Star Laundry Inc.

Torrington: Gates & Co.

Waterbury
Burdette Cleaners Inc.

West Hartford: Battiston's

Wethersfield
Battiston's of Wethersfield

NEW JERSEY

Belleville
Jolly Cleaners & Launderers

Bridgeton: Menz Bros. Inc.

Clifton
Charm Drive-In Cleaners
DeLuxe Cleaners

Jersey City: Aloi's Cleaners
Ritz Cleaners

Kearny
Major Cleaners & Launderers

Margate: Coronet Cleaners

North Arlington
Major Cleaners & Launderers

Trenton
New Method Cleaners

NEW YORK

Albany: Wilke's

Bayside: Hollywood Valet

Bronx
Quick As A Wink Cleaners-Launderers

Buffalo
Doro's Dry Cleaners & Shirt Laundry

Elmira
C & K Dry Cleaners, Inc.

Endicott
Tri-City Ideal Laundry & Cleaners

Flushing: Endicott Cleaners
Kissena Gardens Cleaners

Franklin Square
Estates Cleaners

Hempstead
State Laundry & Cleaners

Hornell
Loohns Cleaners and Launderers Inc.

Huntington
Darby Cleaners, Inc.

Jamestown
Anderson Cleaners

Jericho
Birchwood Park French Dry Cleaners

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Big Four Cleaners Inc.

Long Island City
Flood Bros. Textene Ldry.
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Mamaroneck
Swift Service Inc.

Mt. Kisko: Rose Cleaners

New Rochelle
Wykagyl Valet

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Stott's Dry Cleaning & Fur Storage Inc.

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Red Cap Cleaners

Rochester
Cape Cod Cleaners Inc.

Rockville Centre
Star Drive-In Cleaners

Schenectady
Rickett's Fabric Care Services

Smithtown: Darby Cleaners

Utica
Smith's Dry Cleaning & Ldry.

Wantagh
Star Drive-In Cleaners, Inc.

Watertown: Pine Cleaners Inc.

Westbury
Westbury Valet Company, Inc.

West Hempstead
Tops Drive-in Cleaners, Inc.

White Plains: Rose Cleaners

PENNSYLVANIA

Bradford
Bradford Laundry & Dry Clng.

VOGUE'S READY BEAUTY

(Continued from page 118) itself with this, has constructed cosmetics in different shapes to conform to the humidity conditions of any part of the U.S.A.; for that matter, any place on earth. (They have detailed humidity charts.) The company is Clima Soleil and their perfume oil—Ambiance Parfum Oil—can be used not only in the bath and after a shower, but as a straight perfume. . . . Beyond humidity, considerations of the Ambiance chemists involve a longer lifetime of fragrance on the skin. This they have accomplished.

One woman's latest art-find: herself

This woman was always an artist, an amateur one. She did little sketches on her holidays with coloured pencils, painted landscapes and houses on non-harried country Sundays. Why not divert this preoccupation to making a production of her face? Why not? Because once upon a time there were no ready palettes. Now there are. Packaged palettes for the mouth, for the eyes, for the face—certain outstanding new ones courtesy of Lilly Daché. . . . The face sculptor, and sculpture is the mission, holds four creamy colours—tan, white, skin, rose—plus a lip gloss. The artist mentioned handled it this way. White on top of the cheekbone, rose under it; purpose: to uplift the bonery. White under brow, rose in the crease; purpose: to enlarge the eyes. Tan under eye; purpose: to camouflage circles (the tan converts to skin colour). Tan over a small blemish; purpose: chicanery. The rose as a blusher, a sly one so discreet that it doesn't stand a chance of getting out of hand. . . . Along with this she had an oblong case, a mouth-art kit called Lips Fantasque: seven little pans holding four varieties of red plus a yellow, a white, and a pink-pearl toner, and a double-ended brush—a complex assortment of dodges that enable her to redo her mouth, make it larger or smaller or more shapely at will, keep its colour in tune with the day and the light. . . . Eyes Fantasque, a similarly creative compact, gives her the same leeway with her eyes. A cake mascara has its own wand applicator. A brow liner has its own brush, sits in as an eyeliner. Also with its own brush: eye shadow powder. . . . And all kits are in snap-open cases almost as interesting as their facial assignments—antiqued and filigreed ivory-looking containers with Fragonard's "The Swing" in bas-relief. Enchanting equipment for a woman who has designs on her face, which may have heretofore been an empty canvas.

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(or your waist, tummy or thighs)



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And they're the only no-band footsock that comes in all sorts of colors. Which won't mean a thing to anyone but you.

Above: Lacy Tycora. Below, Left to Right: Cantrece, Nylon, Tycora, Cotton, Lacy Tycora.



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**D cup, too.*

"WHERE YOU CAN BUY"—SEE LAST PAGE



FAMOUS LABELS





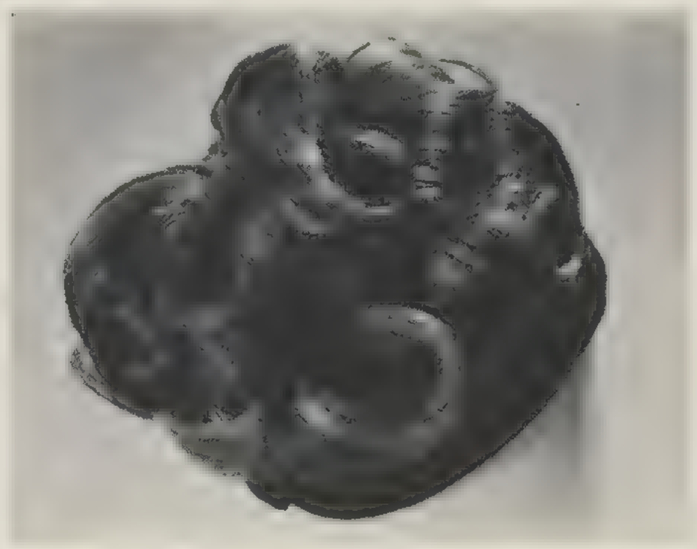
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The others are not J&B rare scotch whisky

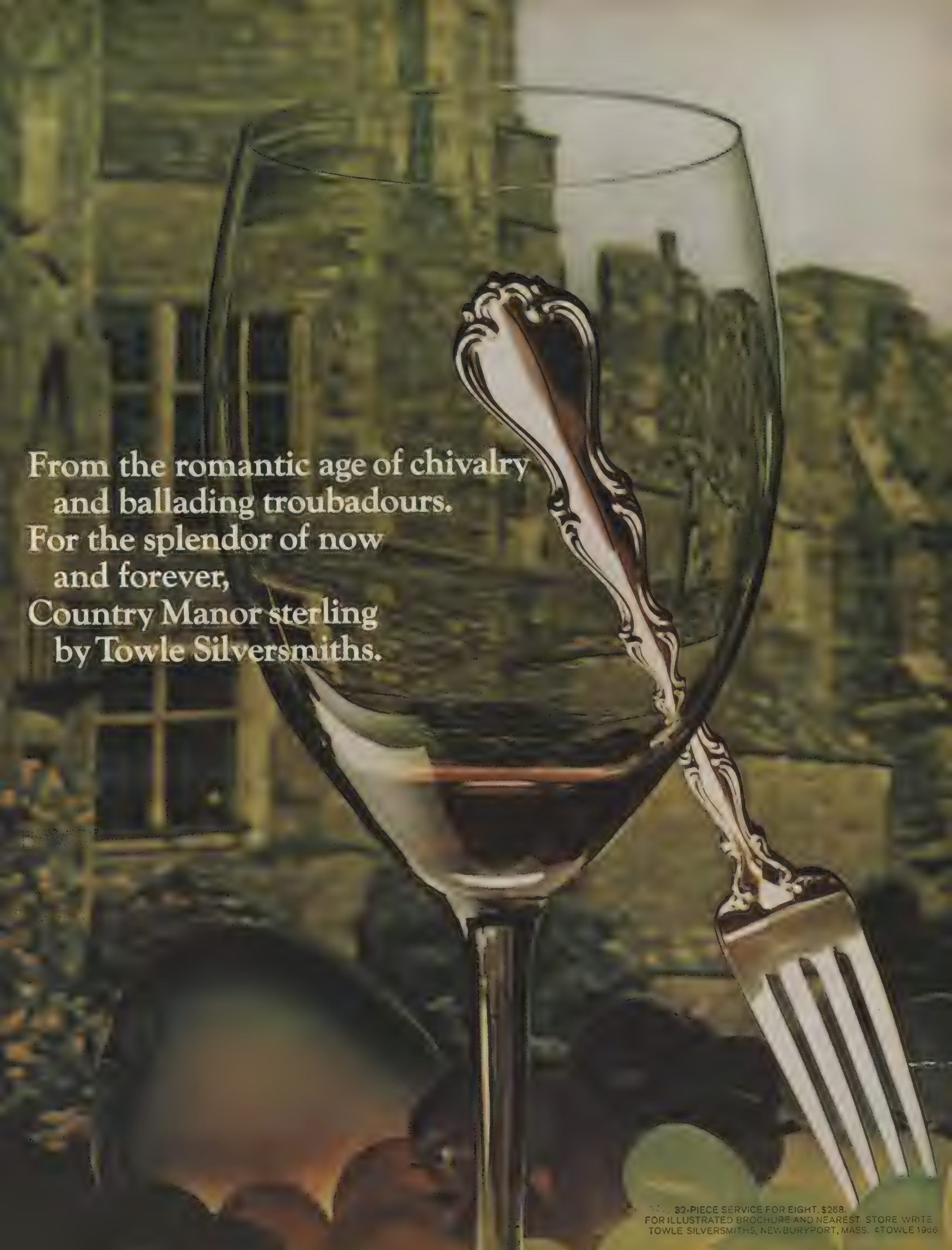
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VOGUE'S READY BEAUTY

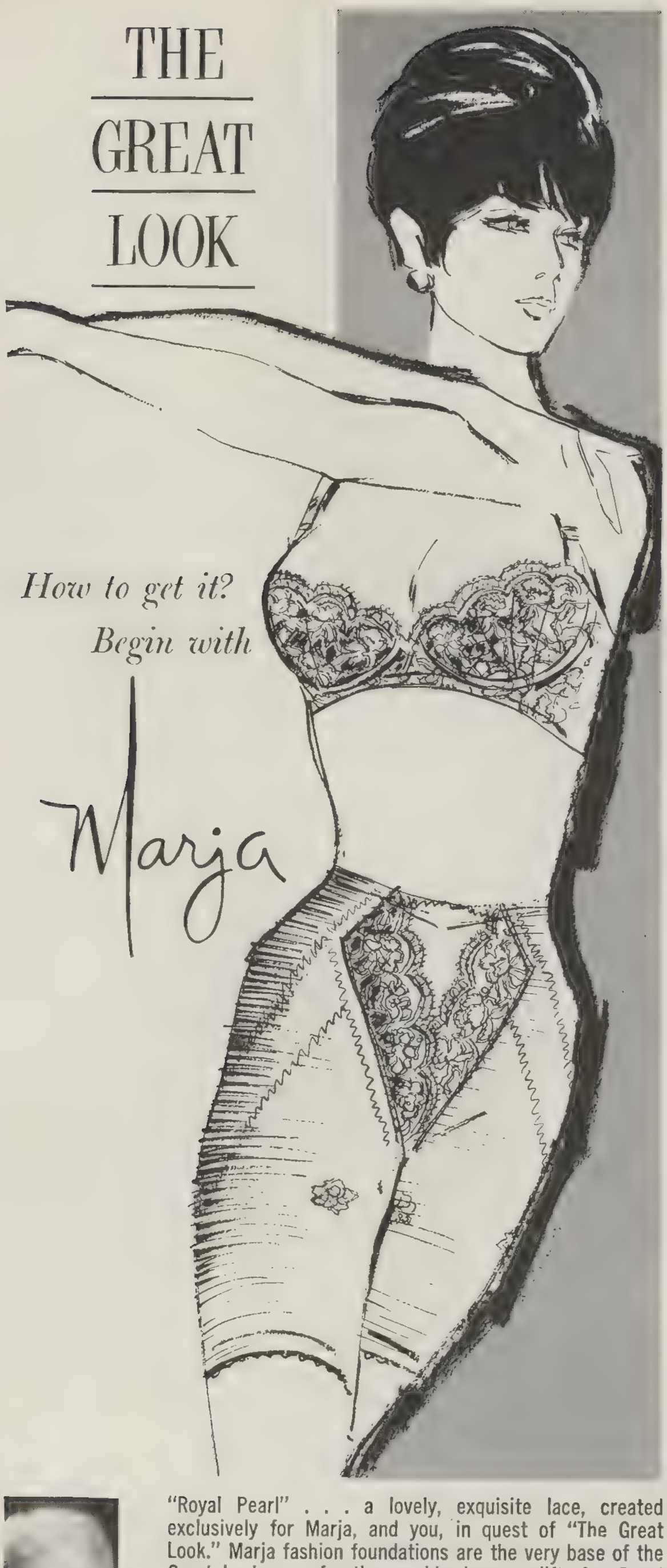


The half-wig

For a minute, there, everything was hairpieces, hairpieces, hairpieces, to hear women talk. Then, suddenly whole wigs were back, being adored. Right now, both total wiggery *and* little and long toupets have found their place (often in the same woman's dressing room). And more and more there'll be a third thing, inching its way between the two: half-wig is probably the name for it. Here's one such. Mounted on a beanie-sized hat-form, circled with black velvet ribbon, a thick half-head of hair. As it stands, it can do something charmingly Grecian for two kinds of hair—hair pulled up and pinned into a fast French twist can have this for a topknot; hair that's long can employ it for evening décor. That's as it stands. But what else can happen to it is quite surprising. We've seen it combed down, reset, and made to operate like a fluffy short wig. Named "Classique," it's the current pet at the house where it was born: Marshall Imports. In on the ground floor of the rage for hairpiecing, the Marshalls manage to turn out carloads of completely styled, ready-to-wear wigs each day, which go—in clear plastic hatboxes—to shops around the country. (Price depends on the kind of hair, the amount of hair, the colour.) In the styling room of the Los Angeles establishment where all this is turned out, a fascinating scene takes place. Each stylist has "a client." The client is made of styrofoam or wood, but her features—especially eyes and ears—are clearly indicated in living colour. Reason: wig stylists work as do other hairstylists—they peer into the face to inspect the effect, check the balance. Dummies without features, Mrs. Marshall tells us, can throw the whole production off. . . .


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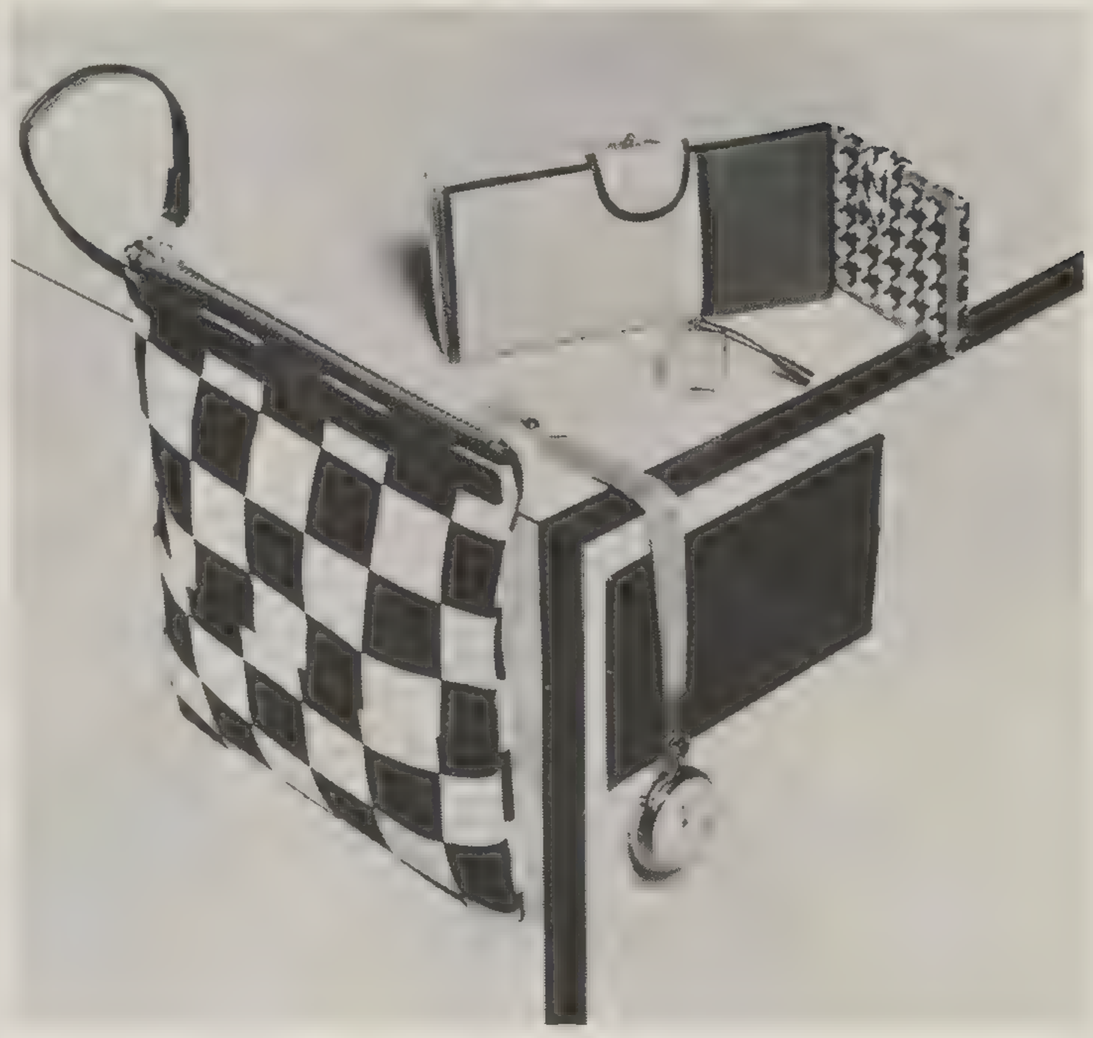
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HENRI BENDEL, New York • **SAKOWITZ**, Houston

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY" — SEE LAST PAGE

Summer stock

Time and the carry-alls



TAD WAKAMATSU

Summer organizers, starting at left, above, and reading clockwise: Checkerboard checks, zippy black-and-white "things"-bag of canvas duck. 9″ x 10″. By Enger Kress. $4. Lord & Taylor. . . . High-capacity wallet of black-rimmed bone-and-brown leather —room for loads inside. By Bond Street. $20. Bonwit Teller. . . . To the right of this: Dog's-tooth checked vinyl for a black-and-white card case—holds up to twelve I.D. cards. By St. Thomas. $4. Saks Fifth Avenue. . . . Time's square, centre of the picture—square golden handbag-watch that doubles as a pendant, or even as a travel clock (it has a little leg to stand on). By Sheffield. $20. Best & Co. . . . For the organization girl, a passport case of black-edged olive cowhide—room for monies and landing card, too. By Rolfs. $6. At Saks Fifth Avenue. . . . The fobbed stop watch —a big chrome-plated pocket timer hung up on seven inches of gilt chain and tassel. The stop watch by Sheffield. $11. Watch fob by Napier. $7. Both, at Best & Co.

Any facial lotion
that is sold by the gallon
must be quite a lotion.



If you were to plunk down $30 for a gallon of facial lotion you would expect something rather fantastic. Bonne Bell Ten-O-Six® Lotion is. In fact, it's unique. It's been copied. True. But never duplicated. For nobody can quite capture the formula. With the efficiency to clean immaculately, yet tenderly. Clear away most imperfections. Help normalize dry, oily or half-and-half skin. And, prevent healthy, radiant complexions from becoming anything else.

This is why, for 30 years, thousands of women have parted with $30 for a facial lotion. Perhaps you, too, might consider it an investment for yourself and your family. If not, it's still our pleasure to have you try a smaller size of Bonne Bell Ten-O-Six Lotion. Or, Ten-O-Six saturated Cleansing Tissues. Found at thoughtful department and drug stores.

Ten-O-Six Lotion on sale during May. Reg. $5 size, $3.95. Reg. $30 size, $24.95.

Bonne Bell, Detroit at Riverside, Cleveland, Ohio 44107.



smogandsootandmeltingmakeup:

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Today, slip out of your poor, abused City Skin without even leaving the bathroom. Wash with Neutrogena, The Soft Soap.

It rinses soot and grime and air-conditioned dryness and stale make-up down the drain with a quick splash. Leaves your skin feeling soft and mercifully moist, alive with country freshness, *never* "stripped" and drawn-dry.



Neutrogena, The Soft Soap, indeed is one of the last unspoiled, ungimmicked pleasures in your beauty life. It is *only natural*. No drying detergents. No skin-penetrating free alkali. No medicated additives. Just a pure, clear amber bar that *liquefies* as it meets water on your skin, cleansing gently, rinsing completely, moisturizing as it goes. Soft-feeling. Soft-acting. A superb antidote for all the abuse your complexion takes from urban living. Wash with Neutrogena. The feeling alone is worth $1.

At cosmetic counters and pharmacies everywhere. Or send 10 cents for trial size bar to Neutrogena, Dept. V3, Box 1660, Santa Monica, California 90406.

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The Soft Soap for Soft Skin

Water babies

Blue-chip maillot



The splash-maker: a light little cling of stretch maillot, aquamarine checks with navy-blue poker-chip dots in between. It has a pretty, shirred camisole neckline, and a slimming panel in front. By Brigance for Sinclair, of Lycra and Du Pont nylon. $27. At Saks Fifth Avenue; Hutzler's. Navy-blue cap by Adolfo. Coiffure by Marc Sinclaire.



"WHERE YOU CAN BUY"—SEE LAST PAGE

FASHION
ON THE
MOVE

Dress in Como cotton and rayon. Biscuit/black and glacier blue/biscuit. About $55. 6-16

DAVID
BARR
for
Patrion



910 South Los Angeles Street
Los Angeles, California 90015

Travel

(Continued from page 90)

in Split, now a museum for his works, stands a green bronze statue of a girl playing the flute. In the tall spring grass, lightly stirring in the breeze, the slender figure seems almost to sway, too.

A palm-lined *croisette* outside the palace walls along the sea leads to the Hotel Marjan, rising like a lighthouse at the end of the harbour where yachts tie up. Unexpected hotel comforts: a pool on the second-floor terrace; good bathrooms with soap.

Across a glittering arc of Canaletto-blue sea, the mediaeval town of Trogir shimmers in iridescent, lightweight Dalmatian air. Joined by a bridge to the mainland, the fistful of island has the quiet of a siesta hour, as if the stout ramparts were paddings against noise as well as change. Splendid Renaissance and Gothic façades stand shuttered around the piazza which looks Florentine. At the thirteenth-century cathedral, a Noah's Ark procession of animals is carved in stone around the entrance; in the chapel, a marble frieze of cherubs peeping out of doorways.

Between Trogir and Split, a twelve-mile sweep festooned with beaches, are the Roman ruins of Salona. Children play in the great amphitheatre, and in spring donkeys nibble on poppies.

Eighty miles south of Dubrovnik on the capricious coast of Montenegro, cut out seemingly by a fretsaw, the pink pile rising in the transparent sea is Sveti Stefan, a walled, mediaeval fishing village transformed now into one hotel. Two lovely pink beaches link the mainland to the small island where guests, like pilgrims, must enter on foot. Rooms in the fishermen's thick stone houses come with enormous comforts: linen sheets, baby pillows, large bathrooms each with an electric water heater. Delicious food: cold strawberry soup, chilly Yugoslav wine. The dining room: a deck terrace hanging over water-skiers ruffling the Adriatic. The castanet clicking at night is the sea rubbing against the rocks.

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SILENT COMPLIMENTS pursue her. Heads turn. Glances admire. The challenge is to seek an answer to this question: *How can you be assured that your appraisal of fashion is in harmony with your ever-changing world?*



This magazine is a treasury of contemporary ideas and information. It is traditional in its consistent quality from one issue to the next. It is modern in its treatment of an infinite variety of subjects. It is influential in its continuous introduction of new thoughts, styles and trends. Magazines make excellent companions for the fashionable woman. They broaden scope. They clarify thought. They give direction. Seek them out. You will be richly rewarded.

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VOGUE'S

The happy jam jam for Annacat, a boutique in London

A London success—no snow about that: the champagne and Chinese food party, with fashion show, given at Christopher Gibbs's Regency flat in Chelsea, for Annacat. Owned by the young designers Janet Lyle and Maggie Keswick, Annacat was named after their respective pet dogs, Anna and Cat (the latter, unreasonably, a Pekingese). For this send-off jam on a floor somewhat buckling with crowd, the most-worn colour in the blue-walled drawing room was pink—as in the young men's ties and flowered shirts. John Wells, an editor of the satirical magazine, *Private Eye*, announced the clothes; chums of everyone wore them, and Dudley Moore, U.S.-known for *Beyond*



NOTEBOOK

the Fringe, riffled off impromptu songs. The result of all this happy bedlam, when Annacat officially opened the next day, was a wholly satisfactory, selling bedlam.

1. Lady Herbert, wearing the dress, "Wizard of Oz." 2. Mr. Christopher Gibbs. 3. Mr. and Mrs. David Bailey (she is Catherine Deneuve). 4. Lady Victoria Yorke. 5. Miss Lucy Bartlett, wearing the dress, "Lady Macbeth." 6. Mr. John Wells, and Mr. Dudley Moore, during their performance. 7. Lady Amabel Lindsay. 8. Miss Marianne Faithfull. 9. Mrs. Henry Phipps, and Miss Veronica Lyle. 10. Miss Sophie Litchfield, and Mr. Nicholas Fleming.



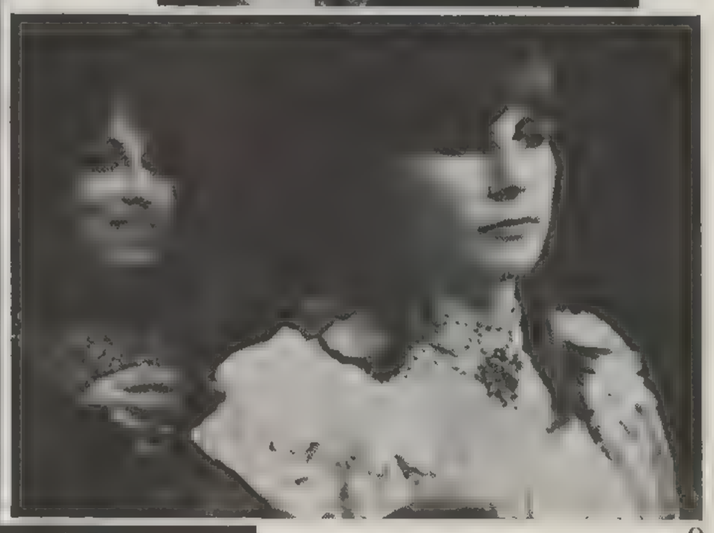
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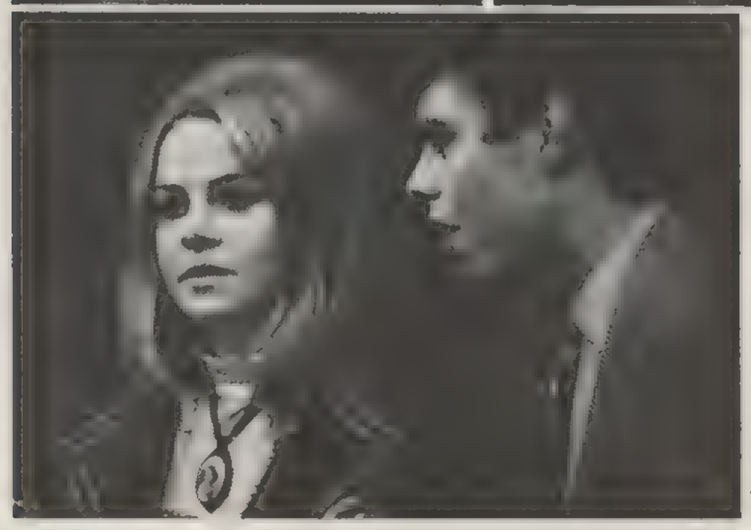
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10

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VOGUE'S

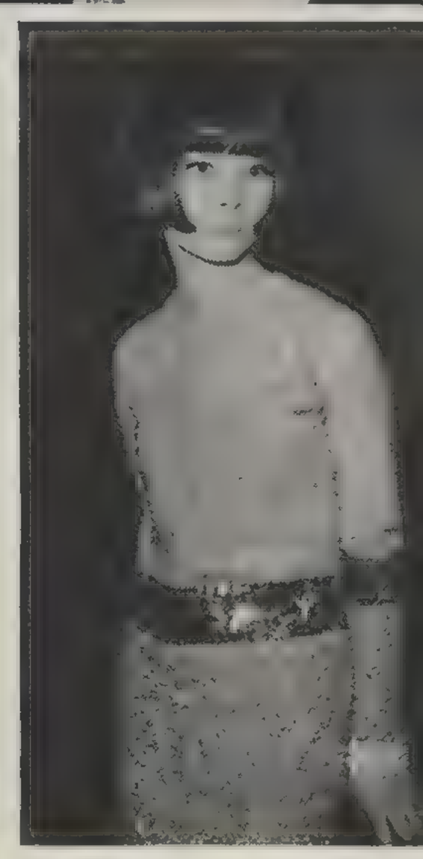
The explosive evening in Paris when Fonteyn and Nureyev danced

For Margot Fonteyn and Rudolf Nureyev life is a walk on pistol caps: fireworks at every step. This year, in April and May: Nureyev presenting for the first time his own choreography with the Vienna State Opera Ballet. In April and May: Fonteyn performing in Barcelona, Madrid, Lisbon, and more. In June: both of them dancing *Romeo and Juliet* in London, in Italy, and, possibly, in Monaco. This season the Fonteyn-Nureyev rockets soared highest, burst most brightly perhaps when they danced a gala in Paris with the Australian Ballet. Knights of Malta in red, blue, and gold uniforms, débutantes in white, flocks of twittering ballet students, and "literally Everyone in the *Tout-Paris,*" as Someone said, crammed the Champs

1







2

NOTEBOOK

Élysées theatre to watch these "absolute" stars dance *Raymonda* for the benefit of the charities shepherded by the Sovereign Order of Malta. After the performance, after the reception at the Australian Embassy, Everyone, led by Nureyev, went right on—into Maxim's, into New Jimmy's, into the dawn.

1. Le Prince Guy de Polignac (Bailiff of the Sovereign Order of Malta for France); M. Rudolf Nureyev. 2. M. Yves Saint Laurent; Dame Margot Fonteyn. 3. Mme. Henri Berghauer. 4. Princess Claire Phuong Thao. 5. Mlle. Catherine Pams; M. Jean Philippe Hubin. 6. Baronne Guy de Rothschild, with Mme. Maria Callas. 7. Mlle. Ludmilla Tcherina, and M. Jacques Launay.



5







6

7



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VOGUE'S

Noble wedding in Berlin: Princess Marie Cécile of Prussia and Duke Friedrich von Oldenburg

West Berliners in the thousands cheered the arrival of royalties at the Kaiser Wilhelm Memorial Church. Inside, crowds crammed to see the marriage of H. R. H. Princess Marie Cécile of Prussia, the great-granddaughter of the last German Emperor, and Duke Friedrich August von Oldenburg. For her wedding, the pretty, brown-eyed bride wore, with her long-trained dress designed by Uli Richter, a Hohenzollern diadem of diamonds. Before the wedding day, a traditional round of parties moved from castle to castle. At the bride's serenade, the baroque walls of Charlottenburg Castle echoed to Mozartian music and compositions by the bride's father, H. I. H. Prince Louis Ferdinand of Prussia. On the eve of the marriage, the Polterabend, friends, relatives, and the wedding party danced in

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NOTEBOOK

the ballroom of Rastede Castle, the Von Oldenburg family seat. 1. The bride and groom during the wedding ceremony. 2. H. R. H. Princess Oskar of Prussia and H. R. H. Prince Friedrich Wilhelm of Prussia, a great-aunt and a brother of the bride. 3. H. R. H. Grand Duke Nikolaus von Oldenburg with the Grand Duchess, the parents of the groom. 4. H. R. H. Prince Christian Sigismund of Prussia, H. R. H. Princess Kira of Prussia, and H. R. H. Prince Louis Ferdinand of Prussia, two brothers and a sister of the bride. 5. Duke and Duchess von Oldenburg with their wedding party. 6. The bride's parents, H. I. H. Princess Kira of Prussia and H. I. H. Prince Louis Ferdinand of Prussia. 7. H. R. H. Princess Friedrich of Prussia and H. R. H. Prince Wilhelm Viktor of Prussia.



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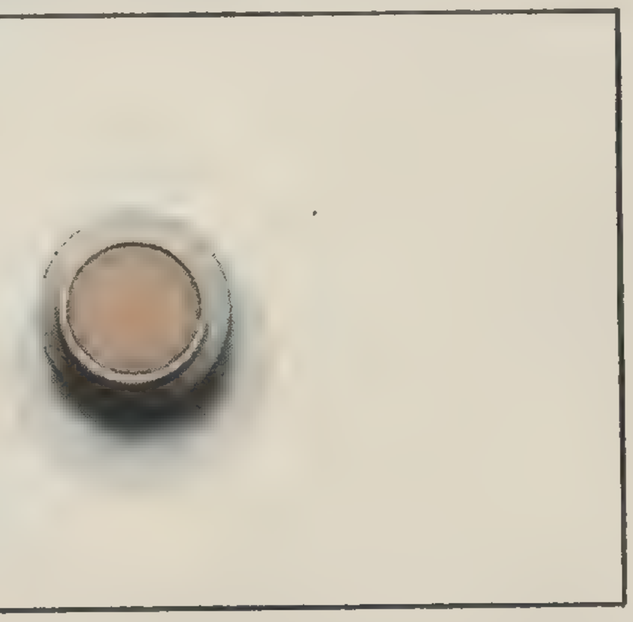
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OPAQUE TOUCH-UP
BY JACQUELINE COCHRAN





VOGUE'S

Fêtes fantastiques at the French Consulate for The Comédie Francaise in New York

"Eyes, jewels, and jewelled dresses stood out like stars in the dim candlelit frugging room. Tanned, glowing in a flame-coloured Heim dress, Mme. Legendre danced beautifully, using her long, thin hands like a Balinese dancer's," said one guest at the brace of parties given by the French Consul General and Mme. Michel Legendre for The Comédie Française. Here from Paris, the actors of this great French classical repertory company seemed, offstage, surprisingly young. The French Ambassador to the United States and Mme. Charles Lucet received with M. and Mme. Legendre and the French Cultural Counselor and Mme. Edouard Morot-Sir. Hundreds of guests swept up the marbled staircase to dance to a


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NOTEBOOK

knacky band in the tapestried ballroom, to fiddlers in a red salon, to a combo in a yellow room where the jazz was cool. 1. The Comédie Française in the Feydeau comedy, *Un Fil à la Patte*. 2. M. Jacques Destoop and Mlle. Geneviève Casile of The Comédie Française. 3. Mme. Roger Seydoux and her son, M. Pierre Seydoux. 4. H. E. Charles Lucet, Ambassador from France to the U. S. and Mrs. Joseph P. Kennedy. 5. Mme. Michel Legendre. 6. Mlle. Lise Delamare of The Comédie Française and M. Michel Legendre, French Consul General in New York. 7. Belgian Consul General in New York and Mme. Andrê Forthomme. 8. Mlle. Catherine Hubeau and M. Michel Aumont of The Comédie Française. 9. Miss Susan Engelhard; Mrs. Charles W. Engelhard; Mrs. Samuel P. Reed. 10. Mme. George Gavas; Mr. Dimitri Negroponte; Mme. Charles Lucet.



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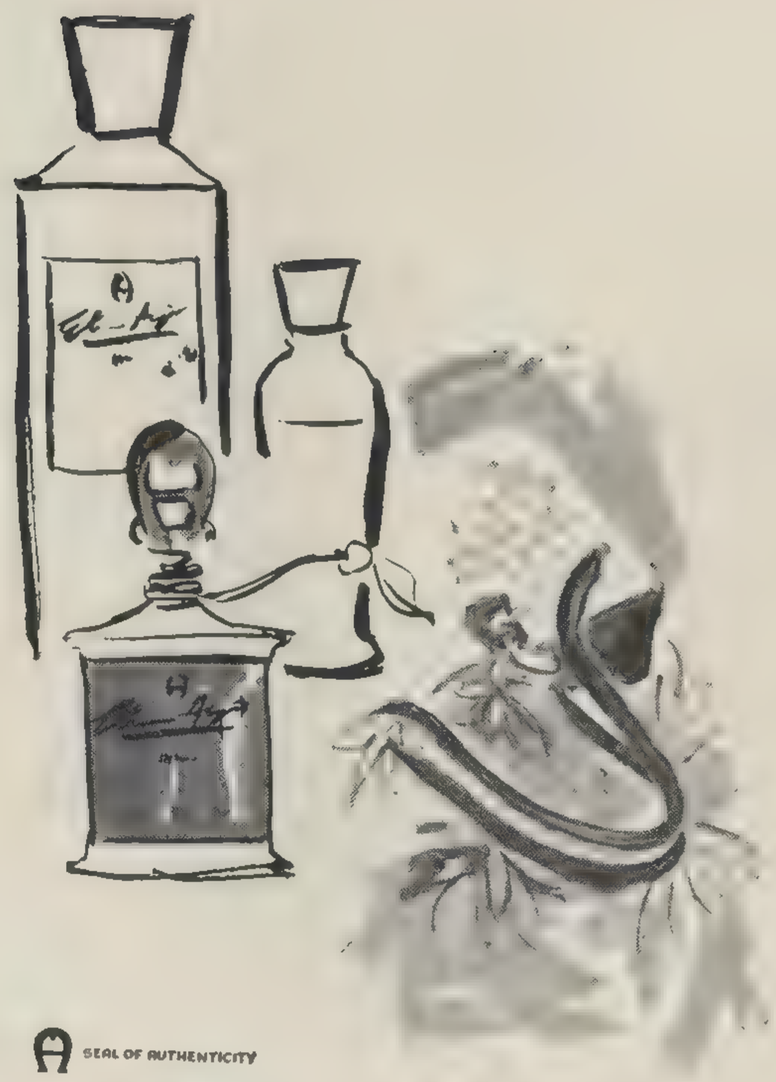
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VOGUE'S NOTEBOOK

A fling at London's 400 Club


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Now a disco, with candlelight, the walls of smoked mirrors, and banquettes in emerald green, the famous 400 Club pulls the London swingers, including Lady Carolyn Townshend, who celebrated her birthday there. Lady Carolyn, a daughter of the Marquess of Townshend, wore for her party a long, emerald-green Dior dress. Gold-embossed red matchbooks doubled as place cards at the dinner for fourteen. Later, more friends dipped in for dancing to stereo and, for that night only, to the live beat of Kenny Bernard and The Wranglers. Newly steered by John Kennedy, the 400 Club guards its six thousand cardholders, its staff, its dazzle.

1. Lady Carolyn Townshend between Mr. Philip Adeane, *right*, and Mr. Jocelyn Stevens. 2. Lady Joanna Bradford. 3. Viscountess Hambleden and Marchese Sersale. 4. Mrs. Edgar Astaire. 5. Mr. Basil de Ferranti and Dr. David Shaffer. 6. Mrs. Jocelyn Stevens. 7. Miss Charlotte Rampling and Mr. Jeremy Lloyd.

VOGUE'S NOTEBOOK: THEATRE

By ANTHONY WEST

The Lion in Winter, "Albee and water"

The Lion in Winter is misnamed. It is of the school of Albee and it should properly be called *Who's Afraid of Eleanor of Aquitaine*. Mr. James Goldman, the author of the piece, has gone back to the twelfth century to find his contestants. They are the Plantagenet King Henry II and his Queen. Mr. Goldman has brought them back from the past with three of their sons, Geoffrey of Brittany, Richard the Lion-Hearted, and John, who had it in common that they hated their mother and feared and detested their father. He has set this jolly family down to spend an unlikely Christmas together at Chinon in a castle whose only other visible occupants are Philip Augustus, King of France, the former lover of Richard, and a pretty little personage in the way of a French princess who is Henry's mistress and Richard's betrothed. With the pool of resentments and hostilities naturally generated within such a set to draw upon, Mr. Goldman has no trouble at all in keeping his characters supplied with insults and home truths to yell and snarl at each other while the evening lasts. His imagination is, however, inveterately suburban, and his picture of the Plantagenets as a wealthy family with behavioral problems is anything but mediaeval and courtly in its flavour. Mr. Robert Preston and Miss Rosemary Harris bawl their way through their vulgarly written parts, but the shouting doesn't hide the fact that this is Albee and water.

Three Bags Full, "played to perfection"

Three Bags Full is an exhilarating romp, a French farce by Claude Magnier which has been Americanized with tact and imagination by Jerome Chodorov. It is faultlessly cast, and is played to perfection in a delightful art-nouveau set designed by Will Steven Armstrong. On top of all this Mr. Freddy Wittop has brought off the remarkable feat of dressing the players in costumes that are at once extremely becoming and amusing parodies of the fashions of the early 1900's. Mr. Wittop has done especially well by Nancy Marchand, who looked beautiful as the embodiment of nouveau riche splendour, while demonstrating with offhand brilliance that she is a comedienne of the first rank. Joe Ponazecki gives a most able performance, which includes some virtuoso roller-skating, as an insufferably bumptious young man; and April Shawhan and Leigh Taylor-Young are enchanting as the half sisters who involve Paul Ford in the series of confusions that almost drive him out of his mind.

Wait a Minim!, "bang-on but daring"

The revue *Wait a Minim!* is an import from South Africa. The members of its musically extremely talented, all-white cast repeatedly court disaster by playing and singing black African music and songs while wearing black African costumes, but the genuineness of their enthusiasm and respect for their stirring and exciting material brings them through every time. In the end the black African tribal music is what carries the show. Its humour, all of it white as snow, is of the bang-on variety, but even here daring pays off, since some of the jokes, though very simple indeed, are none the less very good of their kind. Those who are uneasy about their own levels of sophistication, or whose tolerance of folk songs is low, would be well-advised to stay away.

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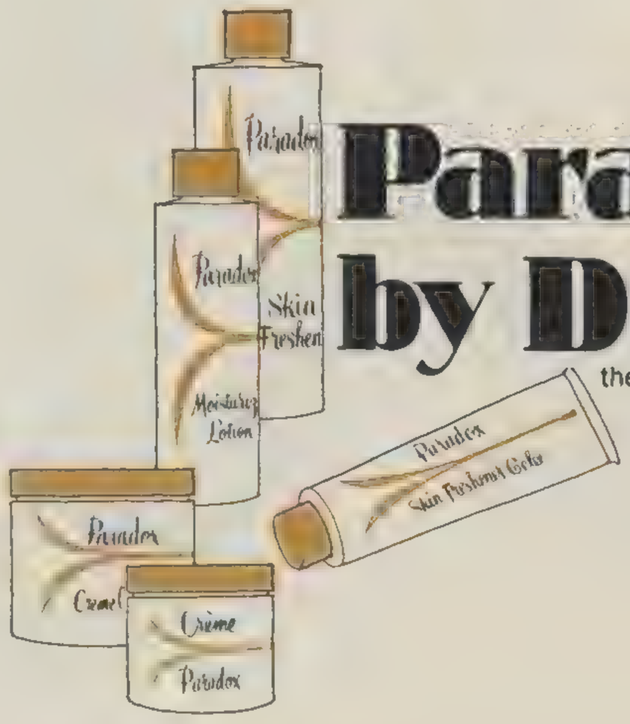
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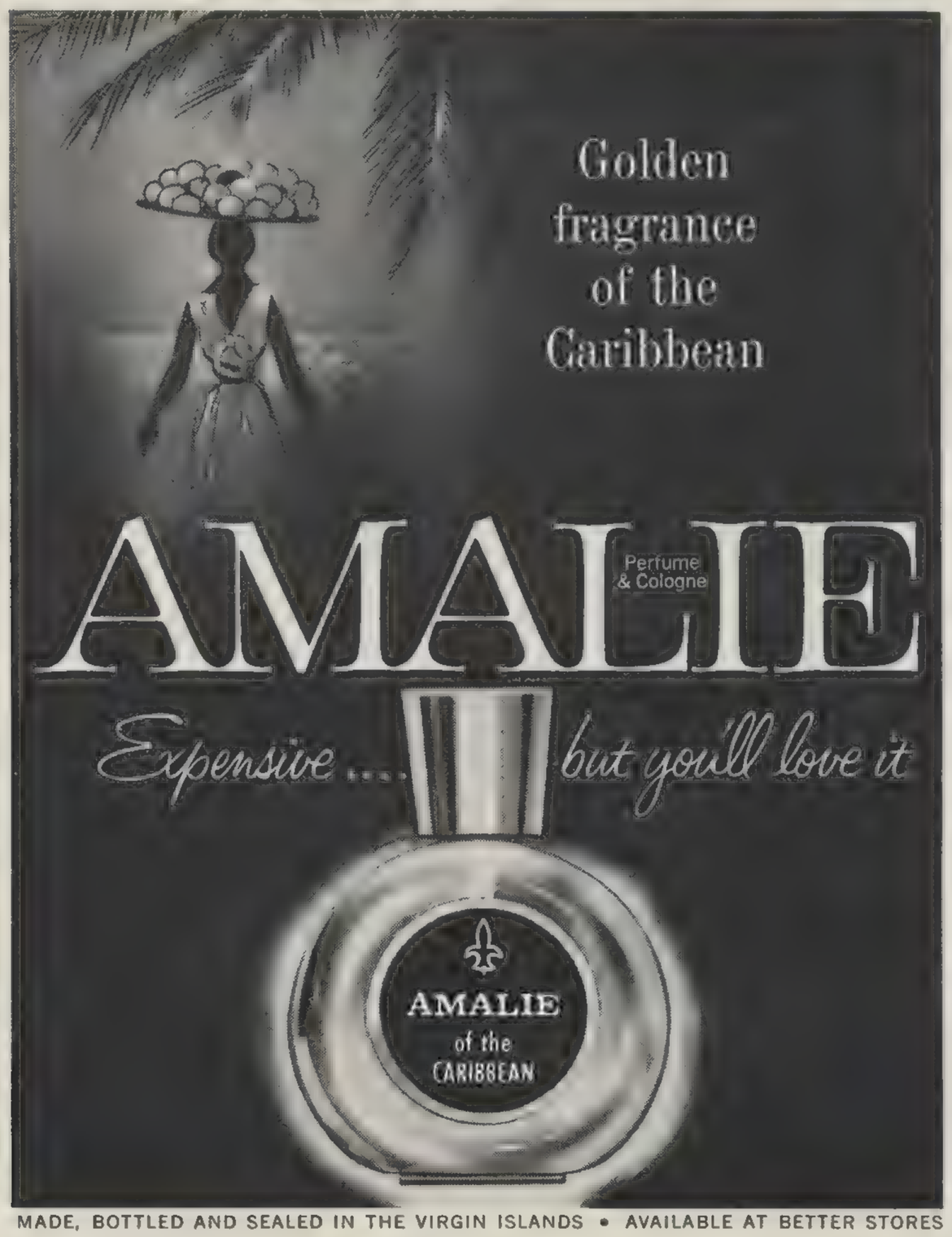
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VOGUE'S NOTEBOOK:

BOOKS

By ALBERT GOLDMAN

Papa Hemingway,

"source of his terror"

"Papa, why do you want to kill yourself?" . . . "Because—look, it doesn't matter that I don't write for a day or a year or ten years as long as the knowledge that I *can* write is solid inside me. But a day without that knowledge, or not being sure of it, is eternity." This is Ernest Hemingway a month before his suicide, confiding the source of his terror to his old friend, A. E. Hotchner, as they walk about the grounds of the Mayo Clinic, where the novelist was being treated for persecutory delusions. These words seemed incredible to Hotchner, who for fourteen years had been the writer's companion on fishing and hunting trips, bullfight tours, and racetrack adventures all over the world from Pamplona to Ketchum, Idaho. His image of Hemingway, carefully focused and vividly projected in *Papa Hemingway* (Random House), was of a man of easy power who enjoyed himself immensely and radiated his sense of confidence and well-being to everyone around him. How to account then for the sudden plunge into insanity and suicide? No answer is possible in Hotchner's terms because they are the terms of a highly sympathetic but essentially uncritical mind. An Eckermann, not a Boswell, Hotchner's portrait of Hemingway is largely a faithful copy of the novelist's own highly idealized image of himself. Yet even in this rosy reflecting glass, one sees that despite his determined air of joie de vivre, Hemingway was not really living during his last years but merely reliving the important experiences of his youth. "Papa" and "Hotch" are often on sentimental journeys through France, Spain, and Italy, revisiting scenes of early novels and immersing themselves in the ambience of bygone days.

The sad irony is that the image Hotchner adores—the carefully wrought figure of the patriarch who knew the value of life, who had explored all its mysteries and proven that he wasn't afraid of any of them—this beguiling image of manhood contributed heavily to Hemingway's ruin as an artist. Determined to stand above life as its master, he lost his capacity to discover new regions, to be surprised by fresh revelations, to suspend the irritable impulse toward self-assertion. To his desire for the clarity and the reassuring familiarity of his public rôle, Hemingway sacrificed the ability to submit to life as an artist must submit if he is to spy out its secrets and make new things of them. Himself his ultimate creation, Papa rested on the seventh day—but rested too long in the radiance of his own charisma.

A Generous Man,

"folksy, realistic skin"

Reynolds Price, author of *A Long and Happy Life,* has spun another yarn about the Mustians of North Carolina. In *A Generous Man* (Atheneum) he squeezes into three days a virtual epic of a hillbilly youth's initiation into mature manhood, including triumphant encounters with several father figures—a giant, twenty-foot python named "Death," an impotent sheriff named "Rooster," and a spooky doppelgänger called "Tom." All this for the sake of a lady (or two), and a goodly sum of cash which falls out of the eaves of a decayed privy and buries the hero with greenbacks precisely at the moment when (like a latter-day Laocoön) he is wrestling with the serpent. This utterly implausible tale fails, largely because Price's portentous mythic symbols bulge through the novel's folksy, realistic skin like an undigested rabbit in the belly of a boa constrictor.

VOGUE'S NOTEBOOK:

MOVIES

By MARYA MANNES

Le Bonheur, "*smack in an idyll*"

Well, it's about time: a picture, wholly pure, where love is joy. Not James Bond quickies, not Dean Martin lecheries, not the compulsive coupling of the restless or the groping and squirming of adolescents. Just love of man for wife, of woman for man, of parent for child, and of all for life itself.

The life belongs to a young carpenter, François, and to his wife, Thérèse, who live in a suburb of Paris with their two delectable small children, their relatives and neighbours; and to the young woman whom François meets and also loves. "I wanted to make a story about working-class people," said Agnès Varda who wrote and directed the film. "I know such people who are neither envious nor assertive."

As I watched this celebration of natural beauties, not only of these young people, but of the fruits of earth (much of the film shows them in wood or meadow, having their "déjeuners sur l'herbe" in a dazzle and dapple of sunlight and flower, leaf, and fern), I kept thinking of Renoir and Monet; and was delighted, later, to read that Miss Varda wanted the film to create sensations she herself got from Impressionist paintings. Add to this intoxication of the eye a score by a talent billed on the program as W. A. Mozart, and you find yourself smack in an idyll.

But never a saccharine one. Whether they make love (and they do, tenderly and often) or eat or dance or work, these are real people, endowed with a sensibility and honesty that gives grace to anything they do or feel. To be sure, the idyll is broken, briefly. Because François feels such great happiness in his double love, and because he can not bear to withhold from his wife the reason for it, he tells her of the other young woman, vowing with passionate urgency that it enlarges rather than diminishes his feelings for her. She tries to believe it, they cling to each other, but later while he sleeps, she slips away from the dozing family in the Sunday glade, and drowns in a lake.

Perhaps it is a little too idyllic that François's girl—"unenvious, unassertive" as she is—should be there to slip so perfectly into the gap left by Thérèse. But why shouldn't Miss Varda let us dream a little, to Mozart? And get last year's Prix Louis Delluc for it, too?

Morgan! and *A Study in Terror*, "*alas*"

Two down for the British, alas, for different reasons sharing the one common denominator of exploitation.

With pretensions of social satire, *Morgan!* exploits all the tiresome faddist aberrations of Pop-ism, way out. *A Study in Terror* exploits the characters of A. Conan Doyle and the legend of Jack the Ripper, rolling them together in a gory Victorian mishmash of bleeding tarts, London fogs, and Sherlock Holmesiana. Not for true Baker Street fans. Possibly for werewolves.

The synopsis of *Morgan!*—perhaps none should ever be written—gives fair warning when it describes the antihero as "a painter, an instinctive anarchist, . . . who seeks relief from the pressure of living in a world of fantasy" and who "sees himself as a virile, breast-beating gorilla, happy and secure in the simple law of the jungle. He identifies with wild creatures who are not trapped by the materialism and hypocrisy of society." The shots of the wild creatures are fine; but it's a waste of an actor as gifted as David Warner that he has to be so silly, and a pity that some really funny slapstick scenes, in which he makes a shambles of organized society, are not enough to involve you in the rest of the glossy nonsense.



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Be brave. Don't cry. Don't think how much extra this 12 year old miracle costs you—remember how much more it does for you.

It makes you a superb host. It gives you the happiest guests in town

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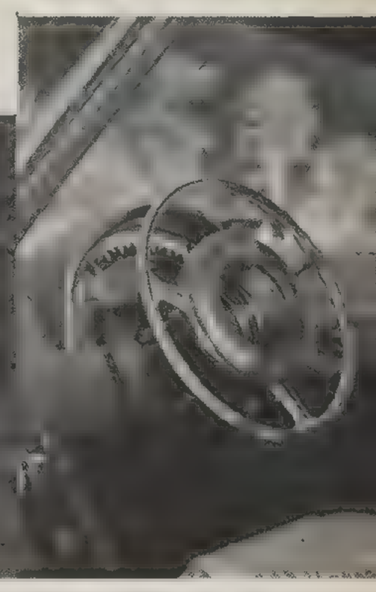
MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Mayor John Lindsay still totting up votes as this year's Handsome Hero....***The Palm Beach launching pad*** started the sudden fad for wide ribbon belts in bright tie-silk patterns and double brass-ring closing. $3 at Mark, Fore and Strike's in Palm Beach or at their summer quarters in East Hampton....***Going down to Grand St.*** for custom-made shirts. The place is Henry & Al's at number 404; prices from $16.50....***Potency bracelets*** is what they're calling them in London. What they are is narrow bands of copper that fit round the wrist. The barbers at White's were selling them as aids for arthritis pains. Young men weren't much intrigued until the pitch was shifted. Now they're potency bands, selling at £5, and there's hardly a man in London who's without a band, even the arthritics....***Wide-boys*** is London code for splayed-out ties; the locale not Carnaby but Jermyn Street, home of the staunch British hand-sewn shirt button, pyjamas made to order one piece at a time (depending on which wears out). ***George Hamilton's*** three-piece black alpaca dinner suit came off the rack at the Cardin Boutique, Faubourg St.-Honoré. No alterations....***The return of the George Raft suit*** —bold chalk stripes with dark shirts. Great stuff for the American girl movie buffs who paw the boxes at Aqueduct when Raft appears in his body-fit, camel's-hair coat, midnight-blue hat....***The French Revolution*** of '66 protests long-haired tourists, but Alexandre's shop for men suggests "full around the ears, low in back with a flurry [flurry?] of sideburns." (H.R.H. The Duke of Windsor's quick to point out his longer hair.)







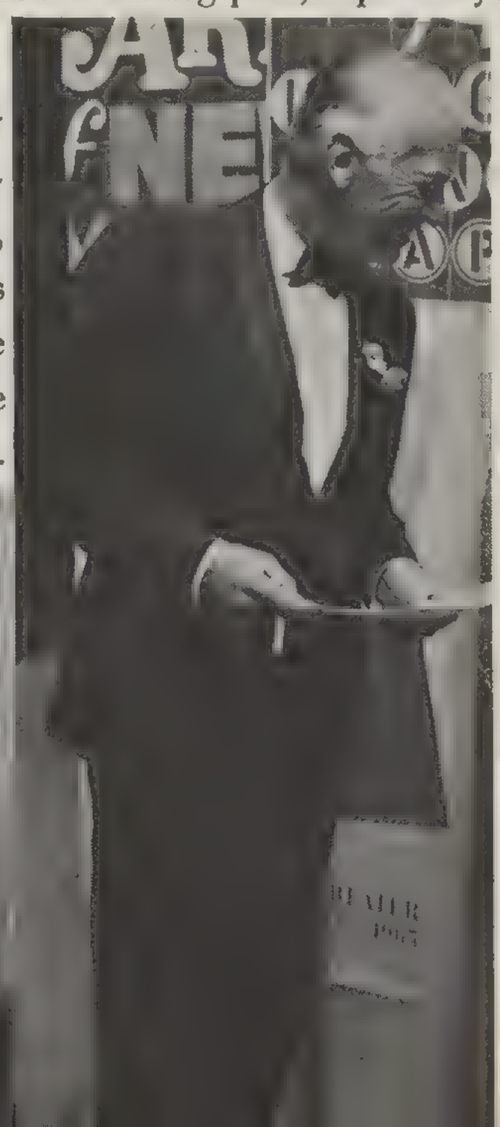
Safety dictated the design of Pininfarina's new PF Sigma model, just being seen in the States. Doors slide open laterally, the steering column is short, the wheel padded, rigid panels separate passengers and engine compartments, even the bumpers are partially cushioned with rubber. The Surprise: the safe car even looks good. That blue and white paint job, by the way, was chosen for maximum night visibility.



Jean-Paul Belmondo gets the votes for new pop-image GFL (Great French Lover). What he wants is the same racy, not-bothered cap that everybody else is after. Longer hair means windswept heads; dictates cover. Chipp, 14 E. 44th St., have golf caps in tweed; J. J. Prince, 111 W. 10th, have suède and felt ones. $5.50 and $6.50 at each place....***Courrèges,*** the man who made moon babies of women, ran up a great white whipcord raincoat for himself; ***Nureyev,*** right, has it in white canvas. To order, about $150. ***Tony Curtis***—His answer to Hollywood's dawn-to-dusk working hours is the mechanic's suit, left, worn to and from the studio. Bright blue, bought in France; spiked with Roman boots, British cap. All keyed to the Curtis after-work routine: straight home, unzip, and into the Jacuzzi pool attached to the big pool, kept always at 100°.



The Glossies head for Jerry who invented the term Men's Hairstylist. He shapes up William Paley, Kenneth, Paul Anka...other heads of New York. "No stiff heads leave here. Hair should swing." The usual tab, $25. 601 Madison Ave....



The Prince knows that it's no longer a uniform. On his visit here, H.R.H. Prince Philip, right, wore a deep-grey dinner jacket with deeper grey satin lapels to one party, a subtly striped one to the next. Americans are breaking out in double-breasted dinner jackets; they couldn't look righter, newer. Douglas Fairbanks, left, wore one of the half dozen or so spotted at the parties for Philip.





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Germaine Monteil

MAY 1966

VOGUE'S

EYE VIEW: WHEN IS FASHION A COSMETIC SITUATION?



This summer is when. This dress is when.... Look at it. White stretch. Big empty squares all around the rib cage, all around the top of the hip. Shoulders cut away. Dab of skirt.... Look at the length of arm, of leg, of torso it uncovers. ...Look how it clings where it covers—a cosmetic situation, pure and simple. To wear with the most beautifully beige and shining skin, every inch smooth as satin ribbon. To wear with the strongest, most cleanly curved midriff. The firmest, slimmest arms and legs, rounded and tapering. To wear with the prettiest knees.

To wear, above all, in the very best of health—the situation demands it.... Dress here, by Sylvia de Gay for Robert Sloan, knitted of Helanca stretch Du Pont nylon. About $35. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. Optico visor. The gladiator sandals—wide white strips of leather—by Bernardo.

BERT STERN



THIS SUMMER: BE A SUN CREATURE... BE A FISH, BE A SEABIRD

Wild? Quite wild. Serious? No. Both notions of something to be this summer—besides one's self—are Veruschka's. Here, having a float in the water, she's pailletted, a glinting fish. In the twilight sun, she preens a plumaged bikini.

FRANCO RUBARTELLI



BE A CHEETAH, A LEOPARD

Sun and games, call it. It's summer, what have you got to lose—Veruschka played the game on practically nothing. She's a cheetah, below, in the stencilled calfskin bikini she inspired for Fur & Sport. To order: Bonwit Teller; Sakowitz; Joseph Magnin. She's a leopard, right, in stencilled body makeup.



FRANCO RUBARTELLI

To get where you're going in fashion this summer: get into shape first—muscles smooth, skin beige and glowing. Then: go. Get on a boat. Get on a plane. Walk barefoot on sand, and feel it roll right through you . . . there's a whole, new, glorious health out there. And there's a new way to dress for it—a new way to look and feel and move in clothes. Move now. . . . Run with the dress of the future . . . a blowy little dream of a dress that frees the arms, frees the legs, floats like light over the body. Fly around the beach in it . . . dance all night in it. Wear it with hair flowing thick and straight to your shoulders . . . wear it brown and bare-legged with a plastic flower between your toes . . . wear it with flat golden sandals, and toenails varnished silvery mauve. Wear it—it's a killer-diller. . . . Wear pretty colours in the sun. Wear a violet silk skimp dress with a cutaway back. Wear a brown linen dress with a halter neck. Wear bright red—it cleanses the skin and it sharpens the eye. Wear a bouquet of Portuguese-fisher-woman skirts—four, five, six at a time—a riot of colour bouncing above your knee. . . . Do eighteen holes in striped beige knickers. Three sets in the shortest white knit shorts. . . . Wear white in the water. Swim in the tiniest, whitest white bikini; afterwards, wind up your hair in a fat pale-blue turban of towelling. Sail in white duck bell-bottoms; take a blue vinyl Mac against the spray. . . . Dazzle the undersea-world. Go down, down, down in the glow of a phosphorescent pink vinyl scuba. . . . On a black and silver night, picnic at the edge of the water . . . chill the wine in the tide, and wrap yourself in a great golden burnoose that gleams in the dark.

Skirts from the Portuguese—the real thing, opposite, to pile on as the fisher-women do—flowers, stripes, checks, blowing above the knees in a delicious jumble of colours and patterns . . . wonderful with a tight little undershirt top . . . a small waist . . . pretty, pretty knees. Five cotton skirts here, all made in Portugal for Lord & Taylor's Mediterranean Collection. Paco Rabanne earrings: Bonwit Teller. Coiffures, these 35 pages: Marc Sinclaire; Reid Meredith Dynel hairpieces.

great looks for the wonderful American summer

BERT STERN





The killer-diller dress—
sawtooth hems

It blows . . . it flows . . . it floats from the shoulder and it frees the leg. It's this summer's killer-diller, the idea lifted—lightly—from the dress Ursula Andress wears in The Tenth Victim: no more than a flutter of cloth against which strong, long, sun-polished arms and legs dazzle like jewels. ...To wear barefoot by day, barefoot at night...with long loose hair or with a paper-chain trail of Dynel loops. White, left, coming quickly to the point. Guy D by Leo Narducci, of Caprolan nylon; about $30. Bloomingdale's; Woodward & Lothrop; Joseph Magnin. Biscuit-beige jersey, right, cut low under the arms, sawed away at the hem. By Ellen Brooke for Sportswear Couture, of Jasco rayon matte jersey; about $125. Lord & Taylor; Halle Bros.; I. Magnin.

BERT STERN

he killer-diller dress– prints afloat

Handkerchief points, left, handkerchief print—black-and-white Ban-Lon whirling from tiny shoulder-buttons. By Wilroy, of Chemstrand nylon (S. Edward fabric); about $45. Bergdorf Goodman; Woodward & Lothrop; Neusteters; Joseph Magnin. Vendôme toe-ring: Altman's. Sheer sauvage, right: voile in a leopardy vein—black, brown, white blowing on a yoke. By Jacques Tiffeau for Tiffeau & Busch, of Supima cotton (Onondaga fabric); about $110. At Bergdorf Goodman; Dayton's. Voile exposures, far right: an Empire-waisted film of red-and-white cotton, plunged front and back...slashed on the legs. By Anne Fogarty; about $25. At Lord & Taylor; Rich's; Hudson's. The toe-ring: a plastic pond lily from Paco Rabanne.



Armholes slashed nearly to the waist, skirt slit up on the thigh—four views, here, of the killer-diller dress at its most fatale: a swift bias rush of pink jersey across the body.... All movement. All girl. (All very much as worn by Ursula Andress in *The Tenth Victim.*) By Ceil Chapman for Miss Winston, of Jasco rayon matte jersey; about $145. To order, at Robert Leader; Gidding-Jenny.

BERT STERN

The killer-diller dress—moving on the bias

Water babies—
the sea sweaters



BERT STERN

Sea-sweaters... clingy little bathing suits with, often, no inner construction... moving freely and pliantly with the body. Turtleneck knit, left, deeply ribbed... hugging the body like a jersey. By Rudi Gernreich for Harmon Knitwear, in white elasticized wool and cotton. $35. Saks Fifth Avenue; Hutzler's; Dayton's. Turban by Halston; to order, Bergdorf Goodman. Buttoned halter neck, right—a silky little sweater of maillot, very low in back. By Cole of California, in white Antron nylon and Lycra. $26. Delivery mid-June at Lord & Taylor; I. Magnin. Turban: Lilly Daché.







Smocking and ribbing, far left. Ribbed white maillot, lithe as a sweater, with a band of smocking across the rib cage. In cotton-and-nylon. Made in Spain for Lord & Taylor's Mediterranean Collection. Halston hat, to order at Bergdorf Goodman. Undershirt top, left, on a skinny black nylon maillot; closely-ribbed waistline. By Pius Wieler; $30. Bonwit Teller; Gidding-Jenny. Hat by Anello for Emme. Sunglasses: Emilie Roberts. Barbaric print, right, multicoloured...the lightest little maillot of Lycra and Du Pont nylon. By Brigance for Sinclair; $27. Lord & Taylor; Hudson's; Neiman-Marcus; I. Magnin. Adolfo cap. Crocheted trimming, far right, like a child's camisole...edging a small, slinky maillot in navy-blue ribbed cotton-and-nylon. Made in Spain for Lord & Taylor's Mediterranean Collection. Coiffures by Marc Sinclaire; hairpieces, Alfredo of Via Veneto.

Water babies– the lithe new maillots

BERT STERN

Diaper bikini, left—great look for the water-baby with the lithest, slimmest figure... and a smooth, biscuity tan helps. A twist of white piqué, wrapped and tied in front; a small white piqué bandeau—and that's it. By John Weitz, in Arnel piqué; $40, at Henri Bendel. White straw sombrero by Amrose. Latticework sides, below: navy-blue jersey maillot with snappy red piping, open to all the sea-breezes, port and starboard. By Glans of Italy, in cotton jersey. Bonwit Teller. Purple-and-white stripes, above right—the barest little sea-sweater yet, slashed away at the sides, and down—way down—in back....Crisscross straps hold things together. By Betsey Johnson for Paraphernalia, of knitted cotton; this in junior sizes. About $20. Sea-sweater maillot, far right: ribbed, silky, unconstructed. Undershirt top, cut fairly high in front, high on legs; plunging low in back. By Rikki for Sport Trio, in white Celanese acetate and stretch nylon. (Edmos fabric). About $28. At Bergdorf Goodman; Woodward & Lothrop; Roos-Atkins. Sunglasses, white "Suntimers" by Victory. Coiffures on both pages by Marc Sinclaire. Hairpieces: Alfredo of Via Veneto.

Water babies—the bare ones

BERT STERN



W

ater babies—the shiny seagoers

Oversea, left—a sailing jacket of vinyl in shallow-water blue, with a stand-up collar of cotton velours, deep patch pockets, metal clasps, elasticized cuffs. By Ernst Engel; about $28. At Bonwit Teller; Julius Garfinckel; Hudson's; I. Magnin. Undersea, right—the snuggest, brightest scuba suit of fluorescent pink vinyl, zipped up the front. Highlight for night surfers: bands of phosphorescent white vinyl on the sleeves. By Deanna Littell for Paraphernalia, in junior sizes; of Comark vinyl. About $30. On both pages: visor caps by Adolfo. Overeyes, sun-lamp goggles—idea stolen from one of the ways Ursula Andress dresses her eyes in *The Tenth Victim.*



BERT STERN

Little white shifts, with white stripped in head and toe—glad sandals to the knees, hairbands with sunglasses, as worn by Elsa Martinelli and Ursula Andress in the movie *The Tenth Victim*. Low pockets, right, on a shift of Dacron and cotton twill (Cohama fabric). By Sportempos; about $16. Altman's; Hutzler's; Halle Bros.; Famous-Barr. Side buttons, centre, on a sculptured dress of white cotton piqué for beach, lunch, later, with curves of easy shaping. By Marjorie Scott; about $45. At Peck & Peck; Frost Bros. Duck with a belt, far right, and deep pockets—white with fine lines of red stitching. By American Golfer, of cotton duck (Pepperell fabric); about $15. At Best & Co.; Joseph Horne. The sunglasses on bands, developed especially for this issue of Vogue, by Renauld International. Sandals by Bernardo to order at Lord & Taylor.

Lively little numbers—
white shifts
gladiator sandals



BERT STERN





Lively little numbers— geometric linen, hooded knit

White with flag-colours, left—triangles of blue, yellow, red, on the overblouse of a small two-piece linen dress. By Dorothy Cox for Tanner, of Moygashel linen; about $60. At Abercrombie & Fitch; Wanamaker's, Phila.; Hutzler's; Halle Bros. Sunglasses by Christian Dior. Short white djellaba dress, right, with fold-back hood. front buttons, of double-knitted Arnel. Guy D by Leo Narducci (Winkler fabric); about $30. At Best & Co.; Gus Mayer; Sakowitz. The sunglasses by Victori.



BERT STERN

Sprigonometry, above, in pink and green on white, blue bands around neck, cuffs, hem. By Tina Leser for Gabar, of acetate and rayon; about $30 at Bonwit Teller. Earrings: Gretchen Dow for Kramer. Orange linen, right, the high yoke and little ruffled sleeves smocked in yellow. By Lynn Stuart; about $45 at Saks Fifth Avenue. Earrings by Castlecliff. Knitted stripes, opposite, of pink and coral cotton, with stitched yoke effect. By Boe Jests; about $20. Earrings by Regina Novelty. Both: Saks Fifth Avenue. Dress: Harzfeld's; Neiman-Marcus. All coiffures by Edward of Charles of the Ritz-Vidal Sassoon.

BERT STERN

Small and lively–
sprigs, smocking, stripes

Lively little numbers— the halter ego



Little snippets of dresses with new slants on the halter idea—to wear with shiny shoulders, enormous wild earrings, and switched-on swings of Dynel hair. Straps slung straight and slant, left, on a lively little dress of sun-ripe-tomato linen. By B. H. Wragge, of Moygashel linen; about $80. Square earrings by Paco Rabanne. Both at Bonwit Teller. Dress: also at Burdine's; Gus Mayer; Frost Bros. Red and purple bands, right, halter-strapped to a small white linen tube. By B. H. Wragge, of Moygashel linen; about $90. Sandor Goldberger earrings. Both: Bonwit Teller. Dress: Hutzler's; Hudson's; I. Magnin. Both coiffures: Marc Sinclaire; hairpieces by Reid Meredith.

BERT STERN





Take cover— the summer seraglio

Cool and blowy stripes, left, to slip into at home, at the beach—a jibba of blue-pink-green with ruffles framing the neck, sleeves, a tied-up slash to the waist. By Fernando Sanchez for Warner's, of Dacron and Avron (Stehli fabric); about $30. Lord & Taylor; Hutzler's; Dayton's; Joseph Magnin. Lipstick—Evening Nude, a new shade enriched by a core of gloss: Lilly Daché. Gleaming burnoose, above, marvellous sweeping over an evening dress or white silk panung pants. White and gold silk brocade with a gold-tasselled hood, white satin lining. From the Mediterranean Collection of Lord & Taylor; made in Morocco. Sandals by Emilio Pucci for Albanese; at Lord & Taylor. Coiffures, lofted to charming thickness with Reid Meredith hairpieces.

BERT STERN

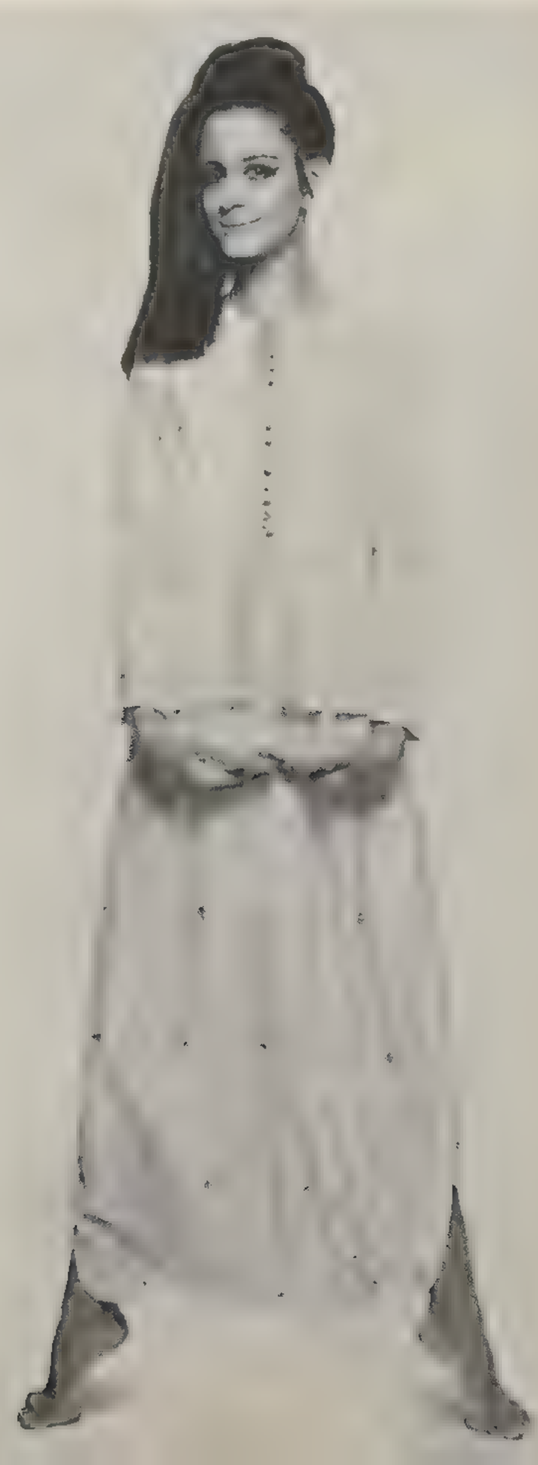
Aurora Hitchcock takes cover– the seraglio idea





Wafted from the East, bright summer cover-ups for evenings at home, days at the beach. The young beauty in them: Mrs. William Hitchcock—willowy, charming, Venezuelan, with a marvellous jet-stream of hair. Harem-pants turnout, left, on a rampage of red, pink, white flowers; the overblouse with loose cowl neck, long sleeves. By Vera, of Ban-Lon nylon; about $40 at Bonwit Teller, New York; Jordan Marsh, Florida. Striped djellaba, above, long, sheer, crisp, black and white, slit sides, bindings of black braid; Fibranne and wool. Hat: Anello for Emme. Panung pants, below, with a multi-buttoned little jacket, both of white silk printed in golden fleurs de lis. This, and the striped djellaba, above, made in Morocco for Lord & Taylor's Mediterranean collection.

BERT STERN



All-in-fun, above: ribbed black undershirt top hipped on white cotton duck pants. Cole of California. Top of Du Pont nylon (Fair-Tex fabric). One-piece, about $25. At Lord & Taylor; Julius Garfinckel; Burdine's. Visor by Renauld International. Sailing whites, left: zip jacket and hip pants by Koret of California; Fortrel-and-cotton duck with Koratron finish (Galey & Lord fabric). Jacket, about $13; pants, about $12. At Lord & Taylor; Rich's. Sunglasses, by Christian Dior. Boots by Nina. Laced red skivvy, near right, and white cotton twill hip pants belted in red patent. By Mister Pants. Orlon-and-wool top, about $8; pants, about $13. Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Boston; Bramson. Paco Rabanne visor. Dabs of white, above right: little ribbed skivvy and cotton duck hip shorts. By White Stag. Top, of Alamac cotton knit, about $5. Shorts, of Wellington Sears duck, about $7. At Lord & Taylor. Ray Ban sunglasses. Boots by Nina. Coiffures: David, Charles of the Ritz-Vidal Sassoon.

BERT STERN



See legs—
in bright white
hip pants and shorts





Crazy legs, left: black-and-white cotton hip pants, one leg checked, the other leg striped. Add a slick black skivvy and a plop of cap striped to match one leg.... Crazy. By Sylvia de Gay for Robert Sloan. Pants, about $25. Knit top, of Arnel and nylon, about $20. At Miss Bergdorf of Bergdorf Goodman; Gidding-Jenny; I. Magnin. Sailor-buttoned stripes, above: charcoal-and-white denim pants buttoned like a sailor's, on both sides... plus a little black ribbed skivvy. By Jack Winter. Pants, of cotton-and-Arnel denim, $10. Top, of Durene cotton knit, $8. At Bloomingdale's. Side-laced stripes, near right: wide-legged pants of navy-and-white cotton duck, and a white knit skivvy, no sleeves attached. By Pantino. Pants, about $12. Top, of Durene cotton, about $8. Junior sizes. Lord & Taylor. Belled stripes, far right: navy-and-white pants with barely-belled bottoms, a navy-blue skivvy snugged right in. By Evan-Picone, of knitted Celanese acetate. Pants, about $17. Top, about $12. Saks Fifth Avenue; Halle Bros. On both pages: Nureyev caps by Adolfo. Coiffures by Edward, Charles of the Ritz-Vidal Sassoon.

BERT STERN



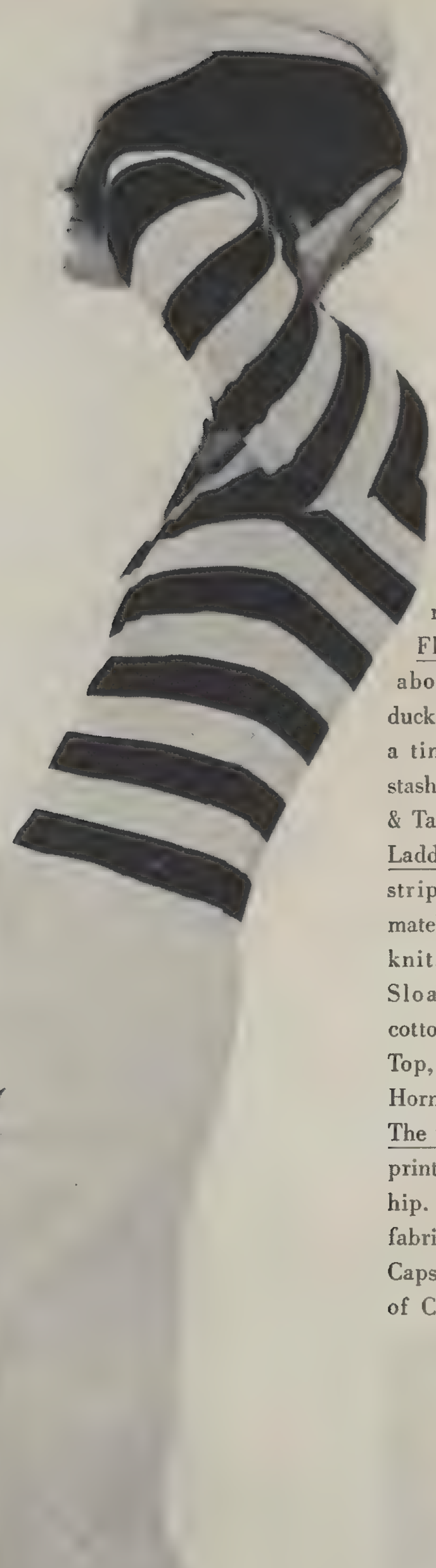
See legs–
striped for summer



BERT STERN

See legs– and the tops of summer





All laced up, opposite left: white cotton gabardine pants, black-and-white striped cotton knit top, both laced in front. By Catalina. Pants, of Riegel fabric, about $8; top, about $4. At Altman's; May D & F; Meier & Frank. Flippy little mini-skirt, opposite above: navy-blue-and-white cotton duck stripes belted on the hipbone, with a tiny white cotton knit undershirt stashed inside. Made in France for Lord & Taylor's Mediterranean Collection. Ladder pants, left: cutouts of white duck striped with suntan, and a striped matelot shirt of black-and-white cotton knit. By Sylvia de Gay for Robert Sloan. Hip pants, of Dacron and cotton (Crompton fabric), about $30. Top, about $14. At Altman's; Joseph Horne; Gidding-Jenny; Neiman-Marcus. The petal pull, below: black-and-white printed pull petalled over shoulder and hip. By Mr. Dino, of Arnel (Winkler fabric). About $18. Saks Fifth Avenue. Caps by Adolfo. Coiffures by David of Charles of the Ritz-Vidal Sassoon.





See legs—frisky in knickers and hip-skirt

Barefoot girl with chic of tan, left: biscuit-tan silk twill for a neat long-sleeved shirt, stripling-striped linen knickers in shades of tan. By Ellen Brooke for Sportswear Couture. Shirt, about $55. Knickers of Moygashel linen, about $36. At Bonwit Teller; Neiman-Marcus; I. Magnin. Gone on golfing, right: a leggy, low-belted skirt with room to swing—biscuit-beige cotton duck, with pockets flapped on the hipbone and a matching knit shell tucked in on top. By Jeanne Essig for Majestic. Skirt, about $7. Shell, of Durene cotton knit, about $6. At Best & Co.; Jelleff's; Jordan Marsh, Florida. Nureyev caps by Adolfo. Geometric coiffures by David, Charles of the Ritz-Vidal Sassoon.

BERT STERN



PORTRAIT, WITH SCRATCHES: Adlai

If we had known then how he would turn out, who he was to become, we might have paid more attention to him. We'd have looked at him with more curiosity, anyhow. But we were too young to make the right sort of surmises about the future. Full of misapprehensions of ourselves and of our friends, we thought a football hero would remain a great man all his life, and we judged our classmates by the small goals and simplified laws of our undergraduate world.

I first met Adlai Stevenson in our freshman year at Princeton. We had entered college in September 1918, but not as civilians, except for the few who were physically unfit: As soon as we passed the doctors, we were issued uniforms and assigned to a company of the Students' Army Training Corps or to the Princeton Naval Training Unit. We were members of the University, but the Army and Navy were our masters "for the duration," and the University could not enforce its rules on any of us. The one course we were all required to take was called "War Aims," of which I can recall only the final prophecy in our textbook, written by a Princeton professor of German descent: that there would never be a revolution in Imperial Germany.

In the Naval Unit there seemed to be no regulations at all and more perquisites than you could shake a stick at. These sailor boys apparently got up when they felt like it, wandered uptown for a late breakfast at Renwick's, drilled hardly at all, and were the objects of our scorn and envy. Adlai Stevenson was a member of this easy-going outfit.

I seem to remember him in his sailor's uniform—or is it only a photograph I remember? Perhaps we didn't meet till after the Armistice, when we were demobilized and had become proper freshmen. Then we donned a different sort of uniform, strictly observed in those days: a little black cap (known as a "beany" in other universities, but I don't think we called it that at Princeton), corduroy trousers, a black high-necked sweater or a shirt with a black tie. Did our shoes have to be black too? I can't be sure, but I remember that anything "collegiate," anything more than drab, was forbidden.

This penitential costume was our traditional wear until some rite of spring, whose name and date escape me, freed us from it. Meantime we observed other time-honoured customs, on their last legs then, and quite dead and forgotten now: "rushes" (riots usually engineered by the sophomores as a means of keeping the freshmen in their place), the "canespree" (a formal contest with the sophomores, with picked contestants at different weights; this often ended in a riot); the "flour picture" (the first official photograph of the freshman class, taken on the steps of a debating hall that looked like a Greek temple after we had endured a quarter of an hour's pelting by the sophomores with rotten eggs, flour, water, and garbage). This is one of my earliest memories of Adlai: sitting in vulnerable prominence in one of the front rows, streaked with flour and muck, looking anxious—and why not?

We were a big class, larger than any freshman class before us, and some of us never even got acquainted; but Adlai and I drifted into the same group. He was a slight, dark, nervously lively boy with a quick, lemony laugh; his ready mockery had a tentative air and was never wounding because it somehow included himself.

The social system in the Princeton of our day was well defined, but its clear definition was not apparent until the club elections. These took place in the spring of our second year, in an intensely emotional few days known as "Bicker Week." In our time, the twenty-odd undergraduate clubs took in each year about three-quarters of the sophomore class; those who were left out were regarded as either mavericks or misfits, so the system was considered fairly democratic, on the whole. The standing and characteristics of each club were well-known and passionately discussed for weeks before the fatal day by all sophomores, except those lucky few who were sure of being invited by the club they wanted to join.

The best (i.e., the most socially desirable) clubs usually got most of the list they invited; the other clubs had to fight each other for the doubtful remainder. This meant that they went after groups rather than individuals—in practice, the key individuals of a group—and this in turn meant bargaining: the group wanting more friends included, the club committee wanting to draw the line somewhere. These negotiations, which had to be concluded by the end of the week, often became tense and sometimes bitter.

It was my first taste of politics, and although I didn't much like it, I found it interesting and revealing. Groups split, necessarily; friendships were strained, sometimes to the breaking point. The group to which Adlai and I belonged went several different ways: some to a good club, a few scattered among the not-so-good, the rest of us to the definitely mediocre. As the leader of a patched-up group (some friends, some mere acquaintances), I ended up in a club which was near the bottom of the mediocre category. Adlai and about a dozen of my other

Stevenson

By T.S. Matthews *WHO HAS SHARP MEMORIES OF HIS FRIEND*

friends landed in a club ranked just above it. When the dust from Bicker Week had settled, I took the tally of my friends and privately put a small black mark against some of their names, for opportunism. Adlai was one of these. Why didn't it occur to me to give myself the same mark? But it didn't.

That summer about a dozen of us went to Europe together as if Bicker Week had never happened. It was the first summer of Prohibition: Europe was "wide open" and seemed the delightfully appropriate place to go. We travelled by different ships and made a rendezvous in London. Somebody had told us that the Regent Palace Hotel, off Piccadilly Circus, was the place to stay. We could see that it was central; it also seemed a touch underworldly, but so did Piccadilly, so that didn't bother us.

When we were all there, we held a meeting to decide what to do first. Adlai was all for going to the British Museum. I was against it, on the grounds that it was sight-seeing, which was not what we had come for—anyway, not what *I* had come for. Adlai won, and led a sizeable contingent off to the B. M. The rest of us went to a pub. The next round, I think, was mine: Six of us took a house in Oxford for a week, at an incredibly small price. Adlai, who really did like sight-seeing or thought he ought to, "did" all the colleges, or as many as he could. I said there was too much to see in Oxford in a week, and proposed to spend the time avoiding historical information, mooching about the town, lying on the grass, and perhaps trying to master a punt. Most of the others followed my lazy lead.

At the end of our week in Oxford we set out on a walking tour. The first day's goal was Banbury, twenty-two miles away. One of the party, Jack Wainwright, set a hot pace—we walked the first twelve miles in three hours—and by the time we shambled into Banbury, Bill Tucker was tottering along on tiptoe, leaning on two borrowed walking sticks. Next morning he and Adlai and I agreed that we had shot our bolt: We told the others to trudge on without us, and we made the rest of the trip by train. So that round was a draw.

It was not so much that Adlai and I were in competition, for as undergraduates we went after different things; and, measured against the "big men on campus" of our class, he was medium-sized and I was small. In our senior year he was Managing Editor of *The Daily Princetonian* and a member of several solemn committees; I was Chairman of the *Nassau Lit* and on the board of the Théâtre Intime. But both of us felt, I think, that there was an element of mutual criticism in our friendship. Anyhow, there was something defensive in his attitude toward me, as if I were always taking exception to what he did or how he did it—and this attitude carried over to some extent into our later lives. I think he felt also, however (and if he didn't, he should have), that if I was critical of him, it was because I liked him and expected a better performance from him than he always gave.

Like the rest of his friends in college, I thought him then "a bit of a politician." This aspect of him seemed to me, as I think it seemed to them, partly a joke: As an undergraduate he was not a very *successful* politician. During his last two years in college he had seven roommates, who would probably have said that they knew him better than anyone; and their opinion of him was perhaps only a slight exaggeration of the general opinion. As one of its last acts the outgoing senior class passed judgment on its members by voting on them under various time-honoured categories: "most brilliant," "most respected," "biggest gloom," "most desperate fusser" (ladies' man), "thinks he is," et cetera. As far as I remember, there was no such category as "biggest politician," but if there had been, Adlai would not have won it. He would have been a more likely choice for "thinks he is."

Just the other day I encountered a Princeton classmate on whom Adlai's undergraduate politicking had made an indelible impression. It was the accepted practice, when you passed an acquaintance on the college paths (and all classmates were presumed to be acquaintances), either to raise a hand in silent greeting or to say "Hi!" (plural: "Hi, men!"). The thing Adlai had done that shocked this classmate so that he still remembered it, more than forty years later, with a slight shudder, was to say "Hi, Al!" Though Al knew who Adlai was, he himself would never have dreamed of saying "Hi, Adlai!" And the reason this incident made such a disagreeable impression on him was that he felt Adlai was somehow after his vote.

None of us in those days ever called him "Adlai"—if we had, no doubt some of us would have mispronounced it, as many of his followers did for years after he became a national figure: "Ad-lie" instead of "Ad-lay." Most of us called him "Steve" or "Ad." His roommates called him "Rabbit" or "The Rabbit." (Continued on page 238)

PEOPLE ARE TALKING ABOUT...

Pol Bury, whose kinetic structures move unpredictably, slightly, with nothing left to chance except what moves when. Often made of stained, polished wood and cork geometries (one, photographed *right,* with Mr. Bury), powered by simple electric motors, his sculptures make small noises: Wires click, wood groans on wood, metal ticks. A quiet, dour-looking Belgian with an "extra dry" sense of humour, Pol Bury, who was once a Surrealist painter, lives with his wife in France, where he experiments with "tickling gravity." One of Bury's sculptures is now part of the sweeping exhibition of seven decades of twentieth-century art at ten New York galleries, all for the benefit of the Public Education Association.

Jesús Raphael Soto, *far right, below,* who strings trembling wire filaments, quivers of horizontal bars, and marches of metal squares against painted wood surfaces to achieve his lyrical Vibrations. (One is shown behind him.) A Venezuelan with the moustache of a *bandit d'honneur,* Soto, since 1950, has lived in Paris. There he works ten hours a day in his studio "while my French wife keeps the four children quiet." After fifteen one-man shows and eight major awards, Soto will have a Soto room this summer at the Venice Biennale. Like Bury, Soto now has a work exhibited at the Cordier & Ekstrom Gallery in the Public Education Association's show.

BRUCE DAVIDSON





BAUBAT

Yaacov Agam, *above,* whose painted reliefs suggest a motion which, in fact, is all the beholder's: From every angle these sharply coloured works present new patterns. A "romantic, impossible" Israeli who works in an obsessively efficient studio in Paris, Agam has urgent, articulate theories about words and music as well as art. He pursues communication. This month, in a large one-man exhibition at New York's Marlborough-Gerson Gallery, his works include some structures which spectators adjust, others which they twitch, dangling on nylon strings. But most are the superbly crafted reliefs (one, shown here) with their shifting aspects which have had a powerful influence on both Op and Kinetic artists. Agam, who won a São Paulo Bienal prize in 1963, and recently finished the magically effective ceiling of the National Assembly House in Jerusalem, thinks of himself as neither Op nor Kinetic. "I consider myself a painter," he wrote. "Therefore I am a painter."



Andrew and Paul Tracey, *above,* two of the eight scrubbed-face young singers, dancers, and instrumentalists in the zingy South African entertainment, *Wait a Minim!,* on Broadway. In Sutu blankets, wild hats, with blue moth cocoons rattling on gum boots, they play fifty-odd awesome instruments: Chopi timbila, mbira, kalimba, a flamboyant tree pod. Born on a veldt farm, they spoke Zulu before English, learned bush songs from their father, Dr. Hugh Tracey, a famous African musicologist.

Andrey Voznesensky, *left above,* the brilliant Russian poet who, this spring, has two volumes of his compelling, slang-spiked poems published here in English: *Voznesensky: Selected Poems,* and *Anti-worlds.* As a student, Voznesensky felt poetry "flowing in me like a river under the ice," left architecture to become a protégé of Pasternak. Now thirty-three, he is a hero to the Soviet young, once filled a stadium for a poetry reading. Here recently, Voznesensky, stiff-legged, reading in Russian, devastated with: "I am Goya/of the bare field, by the enemy's beak gouged/till the craters of my eyes gape/I am grief/I am the tongue/of war, the embers of cities/on the snows of the year 1941/I am hunger. . . ."

Nobuko Uenishi, *left centre,* who looks like a *hakata* doll in Courrèges clothes, and at twenty-five is a producer for the Toho Company in New York, which puts on Western musicals and plays in Japan. In her campaign "to move hearts across the Pacific," Miss Uenishi hopes this fall to pull to Tokyo, these: from New York, *Fiddler on the Roof* and *Luv;* from London, *Oliver!* An actress who left Japan to study drama at New York University and acted at the Spoleto Festival before shifting to producing, Nobuko Uenishi said, "I live on mozzarella in Italy, on raw fish in Japan, on nerve in New York."

Donal Donnelly and Patrick Bedford, *left below,* voluble, tensed-up young Dublin actors who cross fire as one character in *Philadelphia, Here I Come!,* an Irish play now on Broadway. Dark-eyed, beaky, Donnelly, who movie-acted in *The Knack,* plays with slicing wit the alter ego to Bedford's troubled modern provincial about to emigrate to America. Bench mates at school, skilled in Irish rep, Donnelly and Bedford, who came to Broadway success at the first crack, said, "We're virgin Irish boys."

Vanessa Redgrave, *right,* whose appeal spreads like soothing oil over the black hilarity of the English film, *Morgan!,* in which she stars with David Warner. Daughter of Sir Michael Redgrave, and a wholly serious actress who has won the right stage awards for Shakespeare, Vanessa Redgrave turns out to be, in this film, a delicious, leggy creature in the line of Audrey Hepburn and Julie Christie—the older-than-time innocents, the with-it waifs. Married to the director, Tony Richardson, and mother of two round daughters, Vanessa Redgrave is a pusher of causes, committed, intense, not quite her film image which, in *Morgan!,* is sexy, single-mindedly spoiled, infinitely female, and easily worth the fuss.

PEOPLE ARE TALKING ABOUT

VOGUE, May, 1966



THE "FANTASTIC SOUNDS" OF LA MONTE YOUNG

BY JEAN VANDEN HEUVEL

La Monte Young's music is a totally new experience and inspires in the audience one of two reactions: the one rigid and rejecting; the other sympathetic to abstraction and contemplation, following the path of the music. The rejectors are often those who are afraid of being fooled by anything new, the ones who see the emperor's clothes everywhere. But for the adventurous, who are willing to be led down a new and almost hallucinatory byway, the experience is real and even profound. The second time you hear the intense, shattering, constant sound of the music, the effect is as strong as the first.

The composer shares a Spartan loft in New York City near Chinatown with his wife, Marian Zazeela, a lovely, serene young woman who is not only a musician, but a talented painter of symmetrical, calligraphic shapes. She makes slides of these designs which are sometimes superimposed one on another and projected on the performers during her husband's concerts, giving his music a visual dimension.

At thirty, Young is a slight, dark-haired ascetic and a devotee of Karma Yoga. (In Karma Yoga you do not have an ego involvement with your work, but you do not remove yourself from your normal life pattern.) His involvement with Oriental mysticism has evolved from his youthful commitment to the Mormonism instilled by his parents. They left their Utah farm when he was thirteen and settled in Los Angeles where he received a formal musical education, graduating from the University of California at Los Angeles and then continuing as a Woodrow Wilson National Fellow at the University of California at Berkeley. By then, Young had become deeply immersed in Far Eastern music. "My family," he said, "called it 'opium music' and thought that I should have been a business major. At times I nearly gave up music; I couldn't make any money and thought that maybe I had made an incredible mistake. But then, I realized that I was unquestionably hooked on music."

"La Monte Young's music is brainwashing if you succumb to it," said Peter Brook, the brilliant English director of *Marat/Sade*. "It is like taking drugs except that so far it's lawful."

John Cage, now the grand old man of the avant-garde musical world, has said of Young: "I do not cease to be amazed that La Monte's music changes my way of hearing, extending it in the same way that microscopes, telescopes extend seeing."

"His music puts me in a trance that is neither sleep nor faint, but a loss of consciousness with a heightened awareness; an apparent contradiction," said Consultant to the National Council on the Arts Henry Geldzahler, who introduced Young's "Dream Music" to a group of New York artists and intellectuals at his apartment last spring. The audience was fascinated by the compelling sound produced by a vibrating, electronically amplified gong designed by sculptor Robert Morris, which the Youngs played with bows. A combination of incenses—Raj Kamal and Arab-Ka Soudagar—contributed to a total environment overpowering the senses of sound, smell, and sight.

La Monte Young feels that his music (Continued on page 246)

...AND ONE EVENING WHEN LISTENERS "FLOATED AWAY"

BY KATE LLOYD

"Where" has almost as much to do as "what" with the impact of La Monte Young's music. To hang his piercing, sustained sounds timeless in space requires a conditioned space. Carefully hand-lettered invitations directed hand-picked guests to Four Evenings of Music with La Monte Young, and to one of those evenings, not long ago, I went.

To start with, a building—named "The Four Heavens"—a tall, gutted, blistered, nineteenth-century building: Larry Poons's studio on Church Street, five storeys high, three windows wide, almost empty inside and largely painted white, including the floors—a scurfy white, pocked and sooted into elaborate textures.

Entrance floor: only a white stairway leading up to a closed door.

First floor, through the closed door: a Pinkerton man with guest lists at a card table, two coat racks at the back of the one large room. At the front are a silver-striped painting by Frank Stella, another painting, yellow, Z-shaped, by Neal Williams, a John Chamberlain car-bash sculpture, and a man, live, cross-legged on the floor tinkering with some wiring. A black telephone on the floor, an FM radio shoved on a windowsill behind one of the coat racks. A small electric clock is balanced on a jutting pipe in a wall. From the ceiling hangs a big, green, industrial-sized hot-air blower, blowing hot air. No other sound. Later, it seemed to me that the noise of this serviceable blower was, like everything in the building, a deliberate effect—an exploited accident. I am surrounded by lessons in the art of the exploited accident.

On every floor there are "No Smoking" signs scrawled in black paint on white paper, and signed, "L. Poons, L. Young." Two flights up the sign reads: "No Smoking of Any Kind."

The stairways, designed originally to be open, were at some time in the remote past roughly enclosed in board-and-batten. Now the door to each upper floor hangs open. Through the first of these doors, I go up another flight. Silence. Apparently. The drone of the hot-air blower below is lost, the drone of the music above not yet found.

Second floor: a painter's studio, stripped. Larry Poon's towering canvases turned face to the walls and protected by great, ragged-edged sheets of tan corrugated cardboard as high and wide as spite fences. A white-canvas-covered mattress on the floor. At the front of the room, a black-leather "analyst's" couch splashed and daubed with paints. Beyond it, under the windows, a store of paints—row on row of Boatlife enamel and acrylic paints—a massed display of cardboard cartons and jars of colour. No one here. On the side of the next flight of stairs, painted a tired brown, are two large smears of bright paint, each a vivid, different pink. On the white brick wall opposite, a clustered series of short painted lines in various colours like the marks prisoners make to keep track of the days. Strong (Continued on page 242)

Opposite: La Monte Young, absorbed in producing the almost nonstop, highly amplified, rehearsed yet random, vocal sound used in many of his compositions. Behind him hangs the black-and-white gong, designed by Robert Morris, which is not struck but played with bows.

STEVE SCHAPIRO



The Performance tradition of music of La Monte Young



PHILIP JOHNSON EXPLAINS HIS REMARKABLE UNDERGROUND MUSEUM

The gallery is underground for four reasons. First, I did not want another building on the property to spoil the view from my glass house in Connecticut. Second, an underground building has a feeling of cosiness and tomb-like separation from the world, conducive to concentrating on art. Third, I do not like daylight on pictures; it is too hard to control. Fourth, the heating and air conditioning are much simpler without glass since earth is a wonderful insulating material. The gallery consists of three tangent circular rooms with twenty-eight moving walls that rotate on ceiling tracks. The walls that are stacked behind the visible walls are storage panels. Shows can be changed with this track system in three minutes. The contents of the gallery are questionable. I have as yet few great works, but I am assured at least that all I can afford to buy will be well housed.

Above: The entrance to the museum. *Right:* Philip Johnson in one of the galleries, standing next to the Craig Kauffman, "Chartreuse-Red," 1965. The sculpture is John Chamberlain's "Tomahawk Nolan"; welded and painted auto metal, 1965. On the wall at the far right is the Roy Lichtenstein, "Girl with Beach Ball," 1961.

HORST



THE GOLDEN WEBB



In the tradition of splendid objects made purely to delight the eye, the hand . . . these two fabulous creatures, fantasies in gold and jewels: a leopard-headed man, *above,* of marble, chased gold, and diamonds, and a great hammered-gold frog, *right,* jewel-eyed. The frog can be used as a box—the upper jaw is hinged, the interior hollow—but for objects like these to have a useful purpose seems simply an agreeable conceit; it's unlikely that anyone ever put salt in the famous Cellini gold saltcellar, or hid a jewelled Easter-egg by Fabergé. . . . The maker of these two magnificent contemporary objects is David Webb, a brilliant young designer, a romanticist among jewellers who has been in love with precious stones since his boyhood in North Carolina, when he collected rocks and minerals; now he collects rubies from Ceylon, emeralds from Colombia. Two years ago, he won a Coty Award for his jewelled-and-enamelled animals—leopards, zebras, snakes. Now, he has made an entire collection of jewelled objects—not to be worn, but simply to be enjoyed; among them, the two shown here. All will appear in a spectacular one-night, one-man show on May 24 at French & Company, in New York, at an evening gala for The Hospital for Special Surgery. . . . The leopard man, 10″ high, consists of a small antique rosy-marble figure (headless and armless when Mr. Webb acquired it), with a leopard's head and paws of chased gold sprinkled with pear-shaped diamonds, flashing diamond eyes, a gold *rocaille* base. The frog, shown here only a little over actual size, weighs over six pounds, all of it gold—some 18-karat, some pure gold—and jewels; the eyes are of pavé old-mine diamonds centred with huge, carved emeralds. . . . Speaking of them, Mr. Webb said recently, "There's a need for extravagant folly."

HORST





BEAUTY *bulletin*

SOME TAN IS MARVELLOUS. IT'S THE ALL-OVER COSMETIC, A MUST FOR THIS SUMMER'S CLOTHES. BUT THE DAY OF THE FRIED-BROWN SUNTAN IS OVER.... BISCUIT-BEIGE IS THE NEW COLOUR, ACQUIRABLE, CONTROLLABLE.... FOR NEW WAYS TO MAKEUP, FAKEUP, AND MANAGE SUN TAKEUP, SEE THE NEXT PAGES....

News for the chaps: cowboy leggings of ostrich feathers devised by Veruschka. Scene, beach at Acapulco, where this undress rehearsal for summer begins.



FRANCO RUBARTELLI 205

BEAUTY *bulletin*

ONE-PIECE, BISCUIT-BEIGE, SILKY, SUPPLE....DESCRIPTION OF THIS SUMMER'S FASHION UNIFORM....IS IT A DRESS? NO. A COAT? YES.... IT'S A COAT OF SUNTAN WITH ENTIRELY NEW LAWS AND LIMITS....

Yes you can. Control a suntan. With impeccable precision if you like. You can manage its temper. You can turn the volume up or down. You can even the tone between face (where sun takes quickly) and legs (where tan takes time). Knacky? Not especially. The precision instruments aren't all new by any means. The first sun-screening lotion appeared on the U. S. market thirty-eight years ago, and a lot of inspired approaches have come along each year since then. And a good thing, too. Because the case against sun-toughened skin has been building up—dramatically. Even if you won't stand still for grim statistics that relate excessive sun exposure and skin cancer (and we have to admit we don't much love hearing them, ourselves), this might reach you: the simple fact that continuous deep frying *does* disorder the skin's pigmentation permanently. It *does* wither skin—with effects so profound the dermatologists describe this condition as "premature senility." . . . So: control the depth of your sunning. Think about being biscuit-beige, no darker. On several counts, one of which is this. Biscuit skin tones are terribly *attractive*. Attractive and gentle and smooth and even, therefore extensively useful to fashion right now. . . . Know your skin and what it can take in the way of sunning. (We're told that women in the second and third months of pregnancy are less able to tolerate ultraviolet rays than usual; that the toleration of youngish children is about half that of adults.) . . . You might think about taking your skin for a quick pre-summer try-out of sun and sun lotions (we've just done so: these pages and thoughts were constructed in Acapulco, shortly after Braniff's jets were first given permission to land at that sunny, beachy place). . . . Control your general intake of sun with this precision instrument: a sometan lotion. A moisturizing lotion or cream with a little sunscreening built in (more about this next pages). . . . Block the sun entirely when the situation demands. That could be any time. There's no correlation between the brightness of sunlight and the possibility of sunburn. Sunburn is produced only by ultraviolet waves in the region of the 3000 Ångström unit band. This energy is like a colour's energy —but you can't see it, therefore can't know for certain when it's in operation. Sun blocks cut sun off without a dime. These precision instruments: in lotion, swivel-stick, or cream form; in their labelling generally very clear about their purpose. . . . Fake the sun with a sun lotion that requires no sunning. There are, at present, two such lotions that cause a colour reaction in the skin (more about them in Beauty Checkout, this issue). These, incidentally, are the only lotions that will tan you on a glassed-in terrace; *all* ordinary window glass screens out all ultraviolet rays. But peculiar to these lotions is their ability to colour without ultraviolet help. . . . Sweep on a sham tan with a topaz-clear gel out of a tube. This *looks* un-fakey, but is (see Fakeups, next pages). . . . Lift, patch, or edit a tan with makeup. Blushers in the apricot, brown, peach, and pink range do this nicely. . . . Take a swatch of colour in the biscuit-beige family and make yourself match it. For most skins, it's a perfectly realistic goal this year.



Leg luck, lots of it. . . . Cosmetics that dress the legs are—you might guess, and you'd be right—an urgent preoccupation of the beauty brains. The challenge: to come up with something able to perfect the all-over leg tone, cover discolorations—veins and bruises—and not come off on clothes or in water. First house to report in with a completed product: Revlon, with something tentatively called Stem Wear—so leg-gripping that you have to use soap and water to get it to budge. Revlon makes a special point of saying they've no intention of putting women out of stockings ("this is primarily an under-stocking dressing"). Even so, the new lotion, in its eight basic shades, will more than likely see the country and the beaches this summer. When *it's available, that is —and that should be some time mid- or late-June.*

The legwatch... the armwatch... to keep track of sunburn time

Has its place on the biscuit-beige scene, this has. A watch to count the sunny hours. Square-faced, mounted on striped French ribbon, what's great about it is everything. It's the classic Cartier watch with Cartier's "deployant" buckle—decide where you're going to wear it (thigh, wrist, upper arm), then Cartier fits it to you. To order.

TAD WAKAMATSU

The smallsuit for swimming. This is to beach life what the smalldress has been to daily life: something that lies on the body shallowly, with what might as well be called triumphant simplicity. Really a swimming sweater, its effect is this: this suit is with you. You're not aware of under-structure, though there is some—a small moulded bra, not a big rigid-bosom production. By Cole of California in a ribbed white Du Pont nylon (a Suemel fabric), about $22 at Saks Fifth Avenue; Sakowitz.

THE SOMETAN LOTIONS—WHAT THEY ARE; WHO MAKES THEM

This is a case of knowing what to ask for. If what you want is a skin that's biscuit-beige, you need a "selective encourager of sun." You need a sometan lotion. And—so that we don't drive you wild with confusion—let us make this clear at the outset: many of the sometan lotions we're about to name have been around for years, but their rôle hasn't always been understood. Sometan lotions are definitely *not* anti sun. Not at all, all, all. Instead, they work *toward* a creamy suntan, either by moisturizing like mad, or by modifying the skin's intake of ultraviolet rays, or both. They neither block the sun, nor have a shut-off point for sun. And most of them need to be applied frequently during sunning. (One maker suggests you start creaming your body with her lotion several *weeks* before sun exposure. What she has up her sleeve is this fact: her lotion is built on a moisturizing base. A skin that's been systematically moisturized will handle the sun far better than skin that's been parched right up to the minute it's time to start for the beach.) . . . Now then, presented with the understanding that each product named has its own characteristics (some are greasy, some not; some do odd jobs on the side, fake colour or cling through surf), the current list of sometan lotions and creams is as follows: Bain de Soleil White by Antoine. . . . Beauty on the Beach by Renauld. . . . Bikini Suntan Lotion by Helena Rubinstein. . . . Bronztan by Shulton. . . . Cabaña Set by Aloe Cream Laboratories. . . . California Bronze by Max Factor. . . . Cools 'n Tans by Scandia. . . . Pick Your Tan (Light or Medium) by Jacqueline Cochran. . . . Pour le Soleil by Germaine Monteil. . . . Royal Blend by Coppertone. . . . Saf-Tan by Allercreme. . . . Sun Bath by Revlon. . . . Sun Bronze by Charles of the Ritz. . . . Sun Control by Elizabeth Arden. . . . Sun Screen by Ar-Ex. . . . Suntan Cream by Dorothy Gray. . . . Sun Souci by Estée Lauder. . . . Sure Tan by Bonne Bell.

FRANCO RUBARTELLI



BEAUTY *bulletin*

MORE ABOUT THIS SUMMER'S SUNTAN . . . THE NEW SUN TAKEUPS . . . AND WORD OF THE TAKEOVER COIFFURE . . .

The new sun makeup.... This happens with the right amount of sun, the first day of sun: the skin looks gleamy; it fits the face more neatly; its underglow is apricot-gold. And when this happens, you're having one of your "better days." What, chemically, is in a better day? What, in terms of pigment, is its "colour"? And can it be reproduced cosmetically? To a degree, it can. Making better days happen daily is the effort of a new collection of makeup ideas being launched as "Miss Ritz." Included in the program are at least two quite different things: One, Face Tint, as underdone a foundation as you'll find, puts a tint of health on the skin along with a new kind of taut gloss; does it without oil or oiliness. The other unusualness is an apricot-gold blusher (see this issue's cover, where it's in use); it's the very colour of sun on skin. Charles of the Ritz dispensers dispense Miss Ritz.

Even women who "can't wear their hair that way are wearing their hair that way." The way? The way of the peruke. (Someone will come up with a name for it—meanwhile, call it the Geo. Washington peruke; the Tom Jones; the colt's tail; the peacock.) In any case, it's hair clubbed back, and it's everywhere. Everywhere. Sometimes with blinding bangs. Sometimes with a small, smooth crown. Sometimes with a lot of back-combing to give it loft. And often ribbon-tied over the crucial elastic band. What is its hold on so many women, including certain chic women in their forties and on up? Possibly this: it's immensely neat. But what of the woman who can't wear it because of a pair of over-exertive ears? Being spirited out of the pharmacies right now: bottles of spirit gum, bought for ear-flattening reasons. And something called "Guiche," a liquid originally devised for plastering guiches in place, appears to be the ear-glue in favour for carrying in handbags.

Found: at the beach at Acapulco, this sand dollar, a sand dollar being—as you know—a sea urchin. Urchins in the makeup life, according to some women we know: elfishly-behaved fake eyelashes, when in summer situations. . . . Waterwearable fake lashes with waterproof eyeliner have just now been rushed into being by Fabergé, who call the little performers their SwimLashes.



THE PRINT THAT CARRIES SCENT VIBRATIONS . . .

Locked in what may be deadly competition with the Braniff stewardesses (whose celebrated Pucci-designed uniforms she may covet, for all we know): the resourceful mannequin, Veruschka, who appears to have won this round, hands up or down. She's dressed in what *has* to be the most all-out Pucci outfit on the Acapulco circuit—a recognizable Pucci print done not in silk but in body makeup. The print: copied straight from the package that wraps Emilio Pucci's fragrance, Vivara—the first fragrance to come on the scene as an out-and-out resort scent. What it whiffs of is sun and sea.

NEW SUN FAKEUPS

This is the distinction—ours, anyway—between a sun makeup and a sun fakeup: the latter is a transparent sham tan for the skin; it harbours no powder, nothing opaque; you can use it wherever you wish. On legs—where suntanning is slowest. On arms—where suntan seems to tarnish first. On the body—where the line of a bathing suit and the cutouts of a dress may not be d'accord. . . . The thrilling new fakeup of the moment is colour in gel form—the gel base slips the colour around evenly. Applied to a fresh, dry body, there should be no trouble, no rub-off—water, in fact, won't wash; soap's needed. Maker, John Robert Powers. Name of stuff, Bare Beauty. Number of shades, six. J.R.P. pioneered the idea this winter on *men*.

FRANCO RUBARTELLI

THE FRESHEST
LOOKS IN
TOWN

Taking the town—by summer: fresh little dresses in great shapes, crisp, bare, well up from the knees. With big cartwheel hats. With thick loops and fringes of hairpieces. With textured stockings and sandals, all one colour. White, all white, left, a marvellous town-dress of linen with a seamed yoke, side pleats starting under the arms for a panelled effect. By Donald Brooks (Moreau-TSM fabric); about $110. Earrings by Regina Novelty. Both at Saks Fifth Avenue. Dress: Rich's; Halle Bros.; Neiman-Marcus. Shoes by Roger Vivier, to order at Saks Fifth Avenue. Young Empire, right, sand-coloured linen slightly gathered from a high waist. By Larry Aldrich, of Moygashel linen; about $70. At Saks Fifth Avenue; Frederick & Nelson. Shoes: Continentals. Kislav gloves. Both pages: Round-the-Clock stockings; hats by Mr. John. On these and the next six pages: coiffures by Ara Gallant, hairpieces by Tovar-Tresses.

PENN







THE FRESHEST PRINTS IN TOWN

Fall of diamonds, opposite: a narrow, unwaisted cotton-drop of black and white diamonds drawn smaller toward the centre. By Charles Cooper. About $55. At Lord & Taylor; Bramson; Frost Bros.; I. Magnin. Black straw cartwheel by Halston, to order at Bergdorf Goodman. Stripes on a halter, left: little bias dress of brown-and-white cotton with an inverted walking pleat in front, halter straps tied to a V in back. By Kasper for Joan Leslie, of Galey & Lord cotton. About $55. At Miss Bergdorf of Bergdorf Goodman; Montaldo's; Neiman-Marcus. Freirich earrings: Altman's. Mr. John hat. Diamonds on a yoke, above: grass-green-and-white silk surah for a slim yoked smock with no sleeves to speak of, its own triangle of scarf. Mollie Parnis. About $145. Lord & Taylor; Julius Garfinckel; Stanley Korshak. Armband by Smith St. Jacques: Henri Bendel. Mr. John hat.

FRESH CUTAWAYS IN TOWN

Halter strips, left, bridging dress to collar, over bareness. Chocolate-brown linen. By Sylvia de Gay for Robert Sloan; about $50. Delivery, end of May, at Miss Bergdorf of Bergdorf Goodman; Gidding-Jenny. Freirich earrings, at Altman's. Big diamond hold-up, above, the only link between a dress and a high strip around the neck. White with bands and diamond of acid green. By the Arkins, a Cardin design, of lineny stretch Avisco rayon (Waumbec fabric); about $40 at Lord & Taylor. Paco Rabanne earrings. Cut it out, right—for bared, squared armholes, for little bare pocket-shapes under the high waist. Black linen. By Clif Gastler for Joseph Pruzan, Moygashel linen; about $55. Bergdorf Goodman; Burdine's; Woolf Brothers. Freirich earrings: Altman's: Both pages, Mr. John hats.

PENN



PENN

A flow of white satin organza, left: narrow, unwaisted, with double bands of navy-blue paillettes crusting the edges and a stripe of rosy satin in between. Designed in Paris exclusively for Elizabeth Arden by Castillo. Satin organza stole not shown. Sparkly ear-rounds by Charles Elkaim. The Elizabeth Arden coiffure, by Imo. A crispness of white linen, above, dropped straight from black-tied yoke and tiny square sleeves, to the widest hem of sleek black satin. Evening dress by Gustave Tassell, of silk satin and Orceyre linen. Bonwit Teller; Rich's; I. Magnin. Earrings by Regina Novelty: Bloomingdale's.

AND AT NIGHT... THE FRESHEST WHITE IN TOWN



ITALIAN BOUTIQUES



HENRY CLARKE

PRINCIPESSA LUCIANA PIGNATELLI AND THE NEW PYJAMA-JEWELS

Fragile beneath a tawny storm of hair, Principessa Luciana Pignatelli is profiled in jewels against the Roman night—extravagance to dazzle any party. The pyjama blaze, above, fires the dark with an incendiary brilliance of coloured stones meshed with gold at throat, bosom, wrist—a marvellous flare-up in the light of white satin pattes d'éléphant pants. Pyjamas by Tiziani Boutique, in Castellano satin. The coiffures on these six pages are all by Alba & Francesca of Rome.



Marchesa Lisa Corti di Santo Stefano Belbo's sock looks score a direct hit for geometry's newest short stop—the sock-dresses, vivid on white. Short-stop stripes, above: turquoise-blue and white rhomboid geometry hitting below the belt, below the white—T-squared and T-shirted. Wool sock-dress by Noni Sport. At Lord & Taylor; Sakowitz. White knee socks, also by Noni Sport. Strapped patent leather shoes by Sebastian. Stop-sign geometry, right: red and white traffic signal—the blaze on a white sock-dress that could halt traffic in any language. By Krizia, in Borgomaneri cotton. At Bloomingdale's. Paco Rabanne eye-shade. Go-right geometry, above right: Follow the arrow, follow the dress—blue and white sock for a sock-dress. By Krizia, in Borgomaneri cotton. At Bloomingdale's. The classic Greek sandals on both pages are by Varese. Chevron stripes, far right: vivid red, orange, white—and the whole point is geometry, boldly echoing the neckline. Wool sock-dress by Noni Sport. At Lord & Taylor; Sakowitz. The socks, orange and white to the knee, are also by Noni Sport. The patent leather strapped shoes are by Sebastian.



HENRY CLARKE



MARCHESA LISA CORTI
DI SANTO STEFANO BELBO
AND THE NEW
SOCK-DRESS GEOMETRIES

ITALIAN BOUTIQUES



PRINCIPESSA
LUCIANA PIGNATELLI
AND THE NEW
PYJAMA-GEOMETRICS

ITALIAN BOUTIQUES

Principessa Luciana Pignatelli's fine-boned beauty makes lithe of black-white pyjama geometry—square-legged, wide. Building-block pants, above, square the circle, square the leg, and build up to a deep-armhole top. Geometric black-and-white pyjamas by Naka, in knitted wool. Lord & Taylor; Sakowitz. Naka jewellery. Black-and-white shoes: Eugenia of Florence. Pattes d'éléphant pants, right, sway on the leg—black swinging far and wide from geometric black, white. Dinner pyjamas by Valentino, in Forneris silk crêpe. At I. Magnin. Jewellery—right down to the wide jet toe-rings is by Coppola & Toppo.

HENRY CLARKE









VICTOR HUGO, DECORATOR

Victor Hugo, above, *the great French nineteenth-century poet, novelist, and dramatist, photographed on the island of Guernsey where he spent fifteen of nineteen years in political exile. (Born in 1802; he died in 1885.) In his "inordinately, deliriously Hugoesque" house, he decorated the dining-room chimney piece,* left, *with a colossal accumulation of seventeenth-century Delft tiles to form a giant H for Hugo. Now, he is once more in the news, this time for the André Maurois book,* Victor Hugo and His World, *just published by Viking.*

BACKMAN
GUY BOURDIN

THE "SUBLIME BAZAAR" OF VICTOR HUGO'S GUERNSEY HOUSE

BY EVELINE SCHLUMBERGER

Jules Renard once said of Victor Hugo that "he is a mountain, a sea, what you will—but he is not to be measured by the standard of other men." One is tempted to paraphrase this in connection with Hugo's house on the island of Guernsey. It is a temple, an Ali Baba cave, what you will—but it is not to be measured by the standard of other houses.

"I was born to be a decorator!" Victor Hugo shouted one day. No doubt about that. But what kind? The same kind of decorator as he was poet, novelist, dramatist? A man who scrambled periods and materials: Middle Ages and Renaissance. Louis XIII, XIV, XV, and XVI; tapestries, wood, brass, copper, ceramics, felt, velvet, brocade, leather. Holland, England, China, France, Spain, Japan, Portugal—there's no end to it.

His passion for the mixture of styles so dear to the Romantics drove him to combine objects seemingly most incompatible: An eighteenth-century gilded Amour among Delft tiles; a Hungarian officer's silver belt against the velvet of a fireplace (yes, there are velvet-covered fireplaces); a bronze Chinese dragon on the pediment of a Louis XIII cabinet—and what is more, he took pains to convert the dragon into a gas lamp so that at night it might spit fire.

Was it all gratuitous, random assemblage, indifference to unity, a mystique of chaos? No. It was, it is, a world in gestation, and it is overwhelming. There is not an inch of empty space on which the eye may rest, not one lapse from disorder regnant. And it all makes its own kind of sense: It is expressive, meaningful. Hauteville, Victor Hugo's Guernsey house, is a metaphor-house. Max-Pol Fouchet called it a "sublime bazaar." Obviously, this dwelling lies completely outside our criteria of taste, beyond the beautiful or the ugly, in a realm where these words have lost their meaning.

Guernsey is a bittersweet island, full of the contrasts that once so delighted Victor Hugo who relished equally its storms and its flowers. When he disembarked here in October, 1855, he was a man twice banished—forced first to flee the France of Napoleon III, and then chased from Jersey for having championed some fellow exiles guilty of incivilities toward Her Majesty Queen Victoria. For this reason, when Hugo arrived on Guernsey, he was pleased to see the crowd raise their hats as he passed. "The consul in a white cravat was on hand when I left the ship," he wrote. "Later someone told me that, as I walked by, he lifted his hat just like everyone else." And yet the consul was the Queen's man.

The family regiment (Hugo's wife, Adèle; his two sons, Charles and François-Victor, twenty-nine and twenty-seven; his second daughter, twenty-five and named after her mother) first settled in at the (Continued on page 231)

"I was born to be a decorator!" said Victor Hugo, who adorned this crimson-and-gold salon, right, *with a baldaquin of silk held by four exuberant Nubian figures thought by him to have graced the poop of a Venetian Doge's Bucintoro. Of pearls, glass, and gold, the ceiling tapestry was made to decorate the apartments of Queen Christine of Sweden in the palace at Fontainebleau.*



GUY BOURDIN



VICTOR HUGO, DECORATOR

For his glassed-in belvedere, above, *Victor Hugo designed this terraced divan on which he threw at random pages of finished manuscript. In this rooftop aerie, standing at either of two corner shelves, Victor Hugo wrote, among other works,* Les Misérables. Far right, *Hugo, the artist, engraved and painted this enchanting demoiselle handing a flower to a knight* (not shown), *who offers her the head of a dragon. The painting decorates the panel hiding his washstand.* Right, *in the oak gallery stand three armchairs of unequal height, their backs studded in gold nailheads by Hugo with the words "Pater," "Mater," and "Filius." This cathedral-room with its many-posted bed now holds the death mask of Victor Hugo.*









VICTOR HUGO, DECORATOR

Hôtel de l'Europe (since torn down), while Hugo's unflaggingly devoted mistress, Juliette Drouet, found quarters nearby. Presently, Victor Hugo rented a house and called it Hauteville Terrace, to harmonize with Marine Terrace, his earlier house on Jersey. It was at No. 20 on rue de Hauteville, which climbs up from the port like a crooked elbow. The family moved in and they were all fairly content except Hugo, who was obsessed by the idea of privacy: As long as he did not have a house, his own, inviolable home, he felt threatened. Then came the prodigious success of *Les Contemplations*, published in Paris in April, 1856. He could draw a free breath at last. For twenty-four thousand francs (or, in the terminology then used on the island, for "*51 quartiers, 4 denerels, et 3 quints de froment de rente*") he purchased from Sir William Ozanne the house located at No. 38, a few doors higher up on the same side of the same winding street. It became Hauteville House.

The Guernsey house is coming entirely out of *Les Contemplations*," Hugo wrote to the critic Jules Janin. "That book has built a roof over my head." But rather than going to live in the new house, he proceeded to tear it apart the better to put it together again. This house was to be a home and to his own choosing. "Just imagine," he said. "I am at this moment virtually building a house." This was true. The house already existed and was in excellent repair, the apogée of middle-class solidity. But he rebuilt it. He did not change the outside appearance, except—not such a minor detail—to have a glass-enclosed belvedere constructed on the roof. The exterior, otherwise, remained the same—an unprepossessing, iron-grey cube pierced by sash windows. It could have passed for a police station, and two dark oak trees in front did nothing to enliven it.

The side that looked out over the garden was less dismal; here there were a conservatory, a balcony, a sweeping view. Again he did nothing to justify saying: "I'm practically building a house." What he did build was the interior. Like a termite, chewing its secret labyrinths and grottoes, he cunningly gouged out the inside of his house. From a respectable Guernseyan villa he fashioned—allowing no hint of this to appear on the outside—an inordinately, deliriously Hugoesque house. (Continued on page 247)

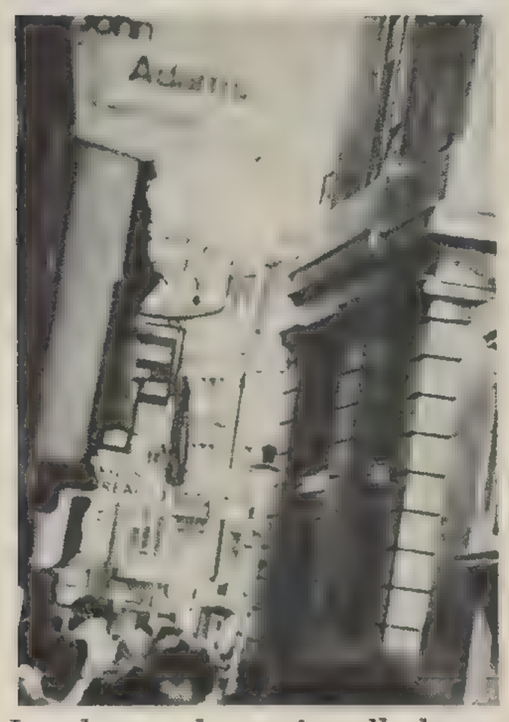
Victor Hugo, left, *on the island of Guernsey, where he created a "sublime bazaar" behind the drab, iron-grey façade of Hauteville House,* above. *Hugo, who specialized in ornamented ceilings, never hesitated to decorate them with the most unexpected objects. In the hall of ceramics,* far left, *a ceiling cabinet holds rare pieces of Rouen faïence. On the left wall, a collection of East India Company plates; on the right, a gold-rimmed Sèvres service given Victor Hugo by Charles X of France.*

GUY BOURDIN
BACKMAN

VOGUE'S OWN BOUTIQUE

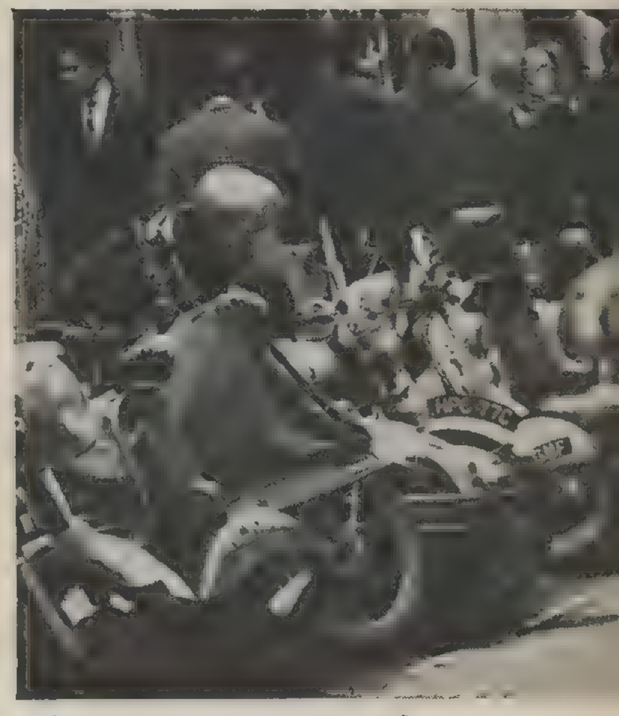
OF SUGGESTIONS, FINDS, AND OBSERVATIONS

London: This is IT, baby—super boutique land—home of the free.









London—where it all began. The boutiques designed for, run by, patronized by the adorable, the talented, the kick-in-the-seat-of-the-pants people. They've created the look that has stamped LONDON forever on the fashion map. . . . In the twisting maze of narrow streets around Carnaby (above), there's a boutique every inch. The atmosphere: a neighbourhood street carnival, peopled by the wonderful looking. In the boutiques: hip-riding tight pants; pants-suits; caps; art nouveau buttons, buckles; plastic, geometric jewellery; dumb-dolly dresses. . . . And everything costs next to a seven pence ha'penny (dime)....

London: Life in the teeny-weeny boutique of the two huge talents.















PHOTOGRAPHS BY JACK ROBINSON

There they are—like two little tenpins in short white coats—Marion Foale and Sally Tuffin (far left top), great, great creators on the boutique scene. Tuffin & Foale Ltd. is just off Carnaby Street—a shiny white matchbox of a shop with a glass end. Jimmy Wedge (3 views, left), owner of a string of London boutiques, drops in to pick up a rush order. . . . Sally Jess (far left, bottom), the handbag designer, flies in for a quick look-see wearing a T & F silver skirt, grey turtleneck sweater. . . . Diana (centre, bottom) works there—her "uniform" a T & F pants-suit—black corduroy bound in cordovan brown leather. . . . A cool customer (near left, bottom) tries on a long jacket, short skirt, of white linen. About $48. 1 Marlborough Court. . . .

London: Jean Muir reports.



What Jean (left) thinks sets fashion. She's one of the best in any town. She started the smock. From her "Jane & Jane" showroom, clothes go to London's Chanelle Shops, the "31" Boutique at Woolland's. . . . (In New York, Henri Bendel has masses of them.) What Jean's stressing for now: "blowy" clothes, shirred into the body somewhere. Like the dirndl-skirted café-au-lait print (left); the above-the-knee harem pants (left).







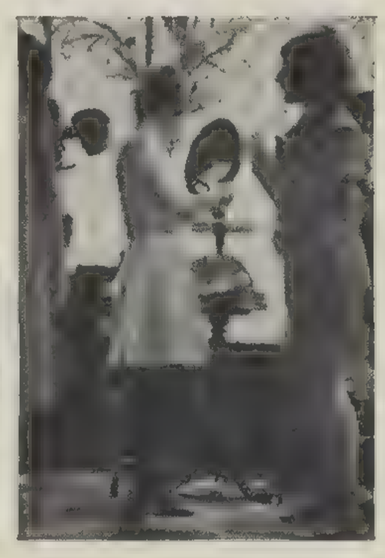

London: boutiquing with the cinema star.

Coming through the door of Maxine Leighton's boutique—Britt Eklund (or Mrs. Peter Sellers) and her friend on a leash, Mr. Scruff. Off with the taupe corduroy reefer. On with the shiny vinyl. Red stripes zigzagging over white (above). About $70. Then there are more stripes (above)—pink and navy running around a nifty skirt—a narrow muffler. About $30. Next, a fitting on the creamy antique silk, gold-bullioned, evening dress that's a specialty of the Maxine Leighton house. About $150. This boutique: 22 Conduit Street. . . .

London: What's happening, where, and at what time

Dolly's. It has everything. It's down a flight of speakeasy stairs. It's pitch black, like velvet. The ceiling flickers up there—red, blue, emerald lights. The leopard banquettes are plush. The red-vested waiters are attentive. The records keep getting hotter. So do the dancers. On view any night: the most extraordinary under 25's—the "I don't give a damn—it's *me*" group. . . . The girl with the rosetted blue moiré ribbons tied where the tops of knee socks would be. . . . Her partner, a Beerbohm drawing—all legs, high-waisted smoking, huge black butterfly tie. . . .Who cares. It's tonight. It's for members only. Dolly's. 62 Jermyn Street. . . .

London: Boutiquing with the right-this-minute girl.

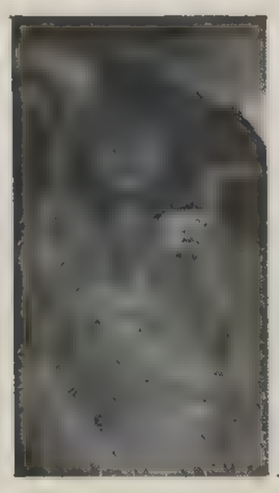





She's Teresa Topolski. She's 18. She's got pale skin, a dusting of freckles, red hair, a wonderful, witty way of dressing. At "Carrot on Wheels" (above left) she tries on a "scrap" skirt—no bigger than that. About $6. 84 Fulham Road. . . . At Biba (above centre) it's the flippy puckery silver lamé. About $15. Biba, 19-21 Kennington Church Street. . . . At Countdown (above centre, and right): Teresa's just about the same size as the cardboard cutout mannequins. And she's trying on the best of all possible pants—Tuffin & Foale's slippery silk geometric patterned ones. About $21. Countdown: find it at 137 King's Road. . . .

London: Boutiquing with the beauty in the $100, thirty-one-year-old, dark-green coupe.






Pulling up here at Annacat & Co.—Lucy Bartlett (above) in the reliable little 1935 Austin that zips her around town. Janet Lyle (above centre) is usually on hand helping to sell the racy, pretty clothes she designs for Annacat (naming London boutiques is fun—this one is after the owners' two dogs). . . . Like the whiff of pink ostrich flying all over a misty pink print (above centre). About $150. . . . Or the all-covered-up marshmallow of white ribbon lace (above centre), that Lucy slips on while the customer who arrived on her bicycle in vicuña coat, crochet cap, bell-bottom pants, thinks about buying it, too. About $90. 23 Pelham Street. . . . Hung On You is basically a men's shop but girls like Lucy dig the stuff there, too (above right). After all who could resist a sateen shirt, café-creamy coloured and striped with blue. About $18. 34 Cale Street. . . . The Yellow Room is all hung up on the art nouveau jewellery fad that has hit the London boutique scene. The walls, counters, and cupboards clank with carved-up silver buckles, belts, rings. . . . It's here that Lucy found the best silver—mesh stockings that slip on like slithery fishnet. About $3. 42 Elizabeth St. . . .

VOGUE'S OWN BOUTIQUE *Continued*









Madrid: With Sra. de Cicco.

Hopping out of her cane-panelled M.G. (it's the only one in Madrid —and her husband calls it a "hatbox"), comes Marie-Pierre de Cicco (above), warm, beautiful . . . passionately adores her adopted city—its boutiques, too. What Marie-Pierre's wearing: one of the best buys in Madrid. Expertly cut little blanket of a double-face coat, white, dove-grey Tattersall one side; white the other. $65. La Boutique de Lista, José Ortega y Gasset, 25. . . . There's a little wedge of the Elvira Lucena shop on the street. But everything really happens upstairs in Señora Lucena's apartment (above). There, in a charming little garret—the walls lined with checked gingham —occasionally visited by Señora Lucena's granddaughter (above right)—there are wonderful wool skirts that wrap around, swinging with the majestic swish of a bullfighter's cape. About $100. . . . And there is jewellery too—elaborate gold, pearl bead colliers—about $40. . . . Lucena, Carrera S. Jerónimo, 35. . . . Op art is just hitting Madrid, started by a show at the Galeria Edurne. The black and white inlaid leather earrings (below left), about $6; the shifty wool shift, about $50, from Boutique Griff, Alcalá, 67. . . . And, of course, the flamenco. Marie-Pierre adores it (below), turns up regularly to watch the experts flame up the night at Las Brujas. . . .







PHOTOGRAPHS BY JACK ROBINSON



Madrid: What's next.

The youthquake. The universal sound taking over. . . . The kids are forming their folk-rock groups. . . . The Club 42, Claudio Coello, is where they go to dance (SRO between 7-10 P.M.—before dinner). . . . Boutique Nanette, Calle Goya, is where the girls buy their dumb-dolly dresses. . . .

Madrid: With La Condesa de Romanones, Señorita Meye Maier.

Two of the better guides to the Madrid boutique scene lead the way to . . . Mitzou (below left) famous for shooting clothes, haute clothes, etc., always in luscious leather. Meye Maier (below left) skipped through the racks (under Mitzou's watchful and beautiful eye)—tried on the downy-soft suède suit—grassy green, mitred all round with white (around $200). Mitzou, like most of Madrid's boutiquaires, will make up her designs to order, two to five days wait. Mitzou, Serrano, 27. . . . Next stop: Marbel Junior. Señorita Maier (below centre) couldn't resist the black/white oppy art knit, even if it was too small. $55. While Condesa de Romanones (below centre) fiddled around with the notion of candy-cane green striped terry-cloth frock. $50-ish. Marbel Junior, José Ortega y Gasset, 20. . . . Then, of course, both ladies know about La Boutique de Lista, their superb way with a Tattersall, or a pants tailleur—like the bisque and navy one Meye slipped on (below right). $55. José Ortega y Gasset, 25. . . .









Madrid: Following Las Lobo.

The boutique trail with Señora Sharon Lobo leads to Foncastel, and trying on a coat and skirt of mocha brown pin-dot punctured suède, $200. Alcalá, 63. . . . But Niña Aurora Lobo's favourite is where a daughter and her doll can dress alike. Aurora's white batiste and lace, about $16—her doll's duplicate, about $6. Mariquita Perez, Serrano, 8. . . .






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Stripes get around

Italian stripes are making the rounds this summer—flung around the body the length of a giant scarf; around the ankle, the width of a cuffed sandal. *Above:* Brown and beige cross paths on an outsize square of twilled silk. By Roberta of Camerino's. Neiman-Marcus. *Below:* Yellow leather sliding down to the instep throws a sun-bright stripe of colour across bare feet. Sandals by Ferragamo. Lord & Taylor. The coiffure, which is also getting around in a big way, switches on like a giant string of beads; by Alba & Francesca of Rome.

Water babies

The girl in the white vinyl scuba suit



Zip right in, dive right down—this will give the fish a thrill. . . . A scuba suit of gleamy white vinyl, with long sleeves and a high turtleneck. The white sunlamp goggles, an amusing beach idea borrowed from *The Tenth Victim*. Scuba suit by Oleg Cassini for Peter Pan, of Comark vinyl. About $24. At Bonwit Teller.



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Adlai Stevenson

(Continued from page 193)

This was obviously not respectful, but like many nicknames it was based on something singular: He did have a nervous habit of wrinkling his nose, and he did have a kind of rabbit-like wariness.

His seven roommates had more in common with each other than with him. He was the only Midwesterner of the lot. Six of them were St. Paul's boys (Adlai's school was Choate); two were Californians, the other five Easterners. Only one of them besides Adlai distinguished himself after college, and that was in the manner of his death: Jack Wainwright was drowned in a characteristically gallant attempt to save two other people in a hopelessly stormy sea. It was Wainwright who was the beloved butt of his roommates; but their baiting of him had definite limits: Everyone who knew him respected his fierce integrity and knew he would literally die for his quixotic beliefs. They liked Adlai, but he was near the bottom of their pecking order.

By good luck or finagling they had acquired a suite of rooms at the top of Patton Hall, which furnished them with a bedroom apiece and a couple of sitting rooms. On one of the walls of Adlai's bedroom one of them had drawn a crude sketch of a horse's rump—"just to remind him who he was" when he woke in the morning. Adlai's family—his father, mother, and sister—had taken a house in Princeton for the four years that Adlai was there, and his mother used to come to his room every week to fetch his dirty clothes for the laundry. When she saw this rude sketch she asked him what it was, and he had to make up some sort of story to explain it.

Did he actually declare his intention of going into politics? I seem to remember his saying once that he would like to be Governor of Illinois. In any case, we knew he had political leanings, and that his grandfather, after whom he was named, had been Vice-President under Grover Cleveland. This fact was joyfully italicized by two of Adlai's roommates who returned from one of "Buzzer" Hall's eight-thirty (A.M.) history lectures, and woke Adlai up to report that Buzzer had said his grandfather was the crookedest Vice-President the country had ever had. (I doubt very much whether Professor Hall, a kindly, blunt liberal of the old school, said any such thing; what he may have said was that Stevenson, when he was assistant Postmaster General in Cleveland's first term, had faithfully administered the "spoils system"—under which the incoming administration handed over all federal jobs to members of its own party. The practice dates back to Andrew Jackson, I believe, if not to Jefferson.)

After graduation we scattered to different parts and careers, and my meetings with Adlai were occasional and fortuitous. It must have been on a visit to Chicago that he told me of his attempts to build up the local branch of the Foreign Policy Association. I met his wife, a Chicago belle and an heiress, and heard that he was becoming a successful lawyer, and also making a reputation in isolationist Illinois as a citizen-evangelist of America's rôle in the world.

But it wasn't until 1948, when he ran for Governor of Illinois, that we began to write to each other and meet more frequently. During the campaign he sent me one of his speeches, with a characteristic note saying that if he had to give that speech one more time, he would vomit.

To many people's surprise, including mine, he was elected Governor by a record-breaking majority. I remember his sending me a copy of his inaugural speech, and perhaps one or two others. I think he was a little nettled by my cool response to these speeches; I thought them dull and ponderous, and may have said so.

At any rate, when I went to visit him at the Executive Mansion in Springfield, he played me recordings of some speeches he had made on nonpolitical occasions: They were an extraordinary improvement on the campaign harangues and state papers he had sent me. He never became a great speaker, but he was now much easier and more graceful.

During the two days I spent with him he had only local engagements, though I gathered that he spent about a third of his time travelling, mainly by plane, throughout the state. He was already a compulsively hard worker, with a long day's timetable. At Springfield he spent most of his waking hours at his desk, a huge table in a basement office in the Executive Mansion. The only time he could have had for reading was after he had gone up to bed.

On the two nights I was there, we sat up talking till midnight or after. The only other person who lived in this gloomy nineteenth-century pile was his assistant and former law partner, William McCormick Blair. The staff of the Mansion all went home at night, shortly after eight o'clock. On my first evening Blair had gone to a movie, so before we went to bed, the Governor and I made the rounds of the house, turning off lights and locking up.

I asked Adlai what his principal problem was; he answered, "Graft." He didn't expect to clean up the stables in four years, but he was already looking forward to a second term. I wondered whether he wasn't lonely; no, he said, he was too busy; he simply had no time for a private life, and so far, at least, he didn't miss it.

He was never a handsome man, and as his hairline retreated and his waistline grew, he became less handsome with the years, but he had great charm, and he could have married any one of a number of adoring ladies. Why didn't he? Because, I think, he preferred his life as it was: hard work, dinner parties, the society of glamorous and successful people, many friendships, some of them sentimental. He liked women and greatly enjoyed their company, but he always "distributed the risk": He was more than a bit of a flirt.

He had many enduring friendships with women, some of whom took him more seriously than he intended: He left a few middle-aged ladies with great expectations, which invariably

proved false. There was no room in his life for marriage. His own, an unhappy experience, had ended just before he became Governor, and his three sons and his married sister were all the family he wanted. In so far as public figures are capable of love for other public figures, he loved and was loved by many of the world's great. For the rest, he had his friends.

Many of these friends dated back to college days, and included his Princeton roommates. After his first nomination for the Presidency, in 1952, I thought it would be interesting to find out how his roommates were going to vote, and as Editor of *Time* asked them the question. One of the six survivors refused to answer, but as he was by far the richest of the lot and an unshakable Republican, no reply from him was necessary. The others all answered that they were going to vote for Eisenhower. (One had temporarily wavered; but after attending a Stevenson dinner at the Waldorf-Astoria where he had been seated, in his opinion, unbecomingly far from the head table, he decided that Stevenson should not have his vote after all.)

Time printed the results of this little poll—and without comment, as I remember; but I had my own opinion. Why wouldn't a single one of his old roommates vote for Stevenson? (If Wainwright had still been alive, I'm fairly certain he would have been the exception.) Their "reasoning," I thought, must have been something like this: "Adlai? For President? Why, we *roomed* with him!" No doubt they rationalized this feeling by saying to themselves: "No, no, we really *knew* him; you can't fool us."

Either they couldn't see or wouldn't admit the possibility that he had continued to grow after he left college to a stature they themselves were incapable of attaining and simply refused to recognize. It was as if they still clung to the belief that the football heroes who towered over him when we were undergraduates were still bigger men than he was.

Adlai himself, I think, was too much inclined to honour their opinion, or at least to let it influence his faith in himself. In the early months of 1952, I am certain, he did not want to be President nor to be a candidate for the Presidency. I was one among many who argued with him vehemently and at length that he must accept the Democratic nomination if it were forced on him.

He was an exceedingly reluctant candidate; if ever a nominee was genuinely drafted, he was. He had a good record as Governor of Illinois but he knew the job was only half-done, and he badly wanted another term. As a national figure, he was only beginning to be known, and he would be running against the embodiment of all the football heroes, a man whose popularity as a presidential candidate could have been exceeded only by Babe Ruth.

At the Chicago convention in 1952 I was sitting in the press gallery when mimeographed copies of Stevenson's acceptance speech were passed around, a few minutes before he appeared on the platform. The head of *Time*'s Washington bureau skimmed through the speech, turned to me and said: "Did you write this?" I had never seen a word of it before, of course; but I was proud of being suspected of being the author. Nothing like the language of this speech had been heard since the days of Woodrow Wilson.

My eye fell on one sentence, however, which horrified me: "Let this cup pass from me"—Adlai was comparing his unwillingness to take the nomination with Christ's agony in the garden of Gethsemane! I thought the comparison almost blasphemously bathetic, and I felt sure that Adlai had forgotten (or didn't know?) the source of the quotation. Later, when I called his attention to it, he was equally horrified. But apparently none of the millions who heard or read the speech took the phrase amiss or saw in it anything out of the way, and since then it has passed into the accepted canon of political oratory.

I have an intermittently acute ear for what I call "besetting phrases," and Adlai was beset by one that appeared constantly in his speeches and to

(Continued on page 240)



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"WHERE YOU CAN BUY"—SEE LAST PAGE

The chiaroscuro costume on page 53



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Adlai Stevenson

(Continued from page 239)

which I objected in vain: "if you please." All this phrase can do is, in some contexts, lend a faintly ironic underlining; but not in the way Adlai used it. It served no purpose whatever and merely sounded lawyerly and rather prissy. I told him that if the phrase set my teeth on edge the chances were it would have the same effect on some other people; but I could never persuade him to drop it, and it kept popping up like a tiny King Charles's head.

No campaigning politician can possibly write all his speeches himself, but I am sure that Adlai came fairly close to the limits of the possible. His assistants might supply most of the material for a speech, but the actual phrasing was very largely his. From experience and through almost incessant practice he became an expert and accomplished speech-writer. He had neither the voice nor the presence of a great orator, but he could turn a felicitous phrase with the best of them. I thought his speeches always read better than they sounded.

It was said and widely believed that his tart sense of humour and his frequent witticisms alienated many of his hearers and cost him votes. I don't see how this could be proved one way or the other, but I don't agree: I think he was in the good old American tradition of Lincoln, Mark Twain, Will Rogers, and Al Capp, and that his audiences recognized and welcomed this vein. And he shared the *tone* of these great humorists: The funny things he said were often penetrating but they were always kindly.

One instance of this was a speech of his that was never reported in the press, at the Gridiron Club in Washington—where the remarks of speakers are always "off the record." In Chicago a few days before, he had asked me to write the speech for him; I demurred, but typed out some pages on the sleeper to New York. When he sent me a copy of the speech he had given, I was pleased to see that he had used some sentences and even parts of paragraphs I had written—but I was first chagrined and then delighted when I saw how he had improved them, removing the sting but sharpening the humour, transforming a merely mordant phrase into something gay and funny. That was one of the many occasions on which it was borne in on me how nearsighted his roommates were, and what a progress Adlai had made since our college days.

It was said that he listened to too many people, and this criticism left me baffled and uneasy, for I was one of the many who wanted him to listen to *me*. He did listen, but I can't say that I ever really influenced him. At the start of his 1956 campaign he asked me to come to a conference at his farm at Libertyville. It was an all-day meeting to discuss the strategy of the campaign; I think the only simon-pure political amateurs present were John Hersey and myself. At some point in the long day I was sitting next to Adlai on a sofa; he nudged me and asked me what I thought—so far I hadn't opened my mouth. I said: "I think you should declare war on Ohio." He laughed; the others stared; and the solemn conclave went on.

The only time I felt that I may have swayed him (or, more likely, when my advice coincided with the experts') was at the Democratic convention in 1952, when he had to pick a nominee for Vice-President. Adlai complained to me that he simply didn't know enough about the available cast of characters to choose one with any certainty. That morning I had heard some press pundits canvassing the possibilities; they had mentioned favourably the name of Senator Sparkman—who was not even a name to me. So I said to Adlai: "What about Sparkman?" His eye lit up; he nodded. When Sparkman was nominated, I was terribly uneasy, and thought: "My God! What have I done?"

Some years later, when Adlai was no longer a presidential possibility, I told him about an amendment (I called it "the Cincinnatus Amendment") that I would like to see added to the Constitution, making it a felony for any man to offer himself for President. Adlai agreed enthusiastically; I think he and I were the only two people in the country who thought such an amendment would be a good idea. At the time he was full of disgust and indignation at the reported amount Joe Kennedy had spent in New Jersey on behalf of his son—who had been running hard for the presidential nomination for two years.

One result of Adlai's campaigns was to make him well-known and popular. It is difficult, perhaps impossible for a private person to imagine what it is like to be a public figure. T. S. Eliot found it hateful to be recognized and addressed by strangers in the street; but most public men obviously like these encounters and value them highly. Adlai certainly did.

One evening in the fall of 1960 I went with him to Newark, N. J., where he made a speech supporting Kennedy. It was in the closing days of the campaign, which as usual had gone on too long, and the crowd that jammed the hall was bored and bad-mannered; they had really come to see Frank Sinatra, and when that popular demigod appeared, pandemonium took over. Police hauled Adlai and me through the yelling crowds and stuffed us into our official car. Adlai had the driver turn on the top light, so that he could be seen and recognized, and open the window on his side, so that he could shake some of the hands that were immediately thrust at him.

Another instance was in England. Adlai had wanted to get away from it all for a few quiet days and see a part of the countryside he didn't know. So the two of us had driven down to Somerset and were spending the night in the cathedral town of Wells. After a minimum of sight-seeing (my limit) I wanted to go to a pub, and Adlai didn't, so we parted—he for another, longer look at the cathedral. When he found me at the pub, an hour or so later, he was in high spirits: He said he had stumbled on a Boy Scout gymkhana, where he was immediately spotted, and a lot of the boys had wanted his autograph.

Very few of our meetings

were as private and leisurely as this one. Usually we met in Chicago or London or New York, at dinners or cocktail parties or political "skull sessions," or for a constantly interrupted "private" meeting in his or somebody else's office. Sometimes the only hour he could spare was breakfast, and after a few experiences of that, punctuated as it always was by aides and telephone calls and strangers who just wanted to shake his hand and have a few words, I drew the line at breakfast meetings. I was usually agog with something I wanted to tell him, but almost invariably on these hurried occasions he was abstracted or preoccupied by some imminent and worrying piece of business.

It was said that he was indecisive, and that he agonized so long over making up his mind that he would have proved to be a weak President. No one will ever know whether or not this would have been the case, but I should like to have seen him put to the test. I can not honestly say that my confidence in him was never shaken, but I do not believe he was indecisive—or, if he was, that his kind of indecision would necessarily have been a weakness.

I knew from my own experience as an executive that quick decisions often result in blunders; and I had read how slow Lincoln, for one, had been to make up his mind, and how he was vilified for it at the time, and later canonized. I think Stevenson might have been a better President than either Kennedy or Johnson. He would certainly have advanced the American idea more effectively than Eisenhower.

No man can undergo the experience required to become a professional at any job without cost to himself; as he becomes more seasoned, he must also, in some ways, grow more obdurate and calloused. Whether you call him a politician or a statesman, Adlai was a professional in a career where a man learns, among other things, not to speak his whole mind. Even to his friends? I think not even to his friends. He can relax with them, but never altogether.

Even in this regard Adlai Stevenson was a striking contrast to other professional politicians, and the contrast was all in his favour. Among politicians he seemed an intellectual—though not among intellectuals—and better educated and better bred than the common run. He was a rarity in our anti-aristocratic society: a superior man who was generally acknowledged to be superior.

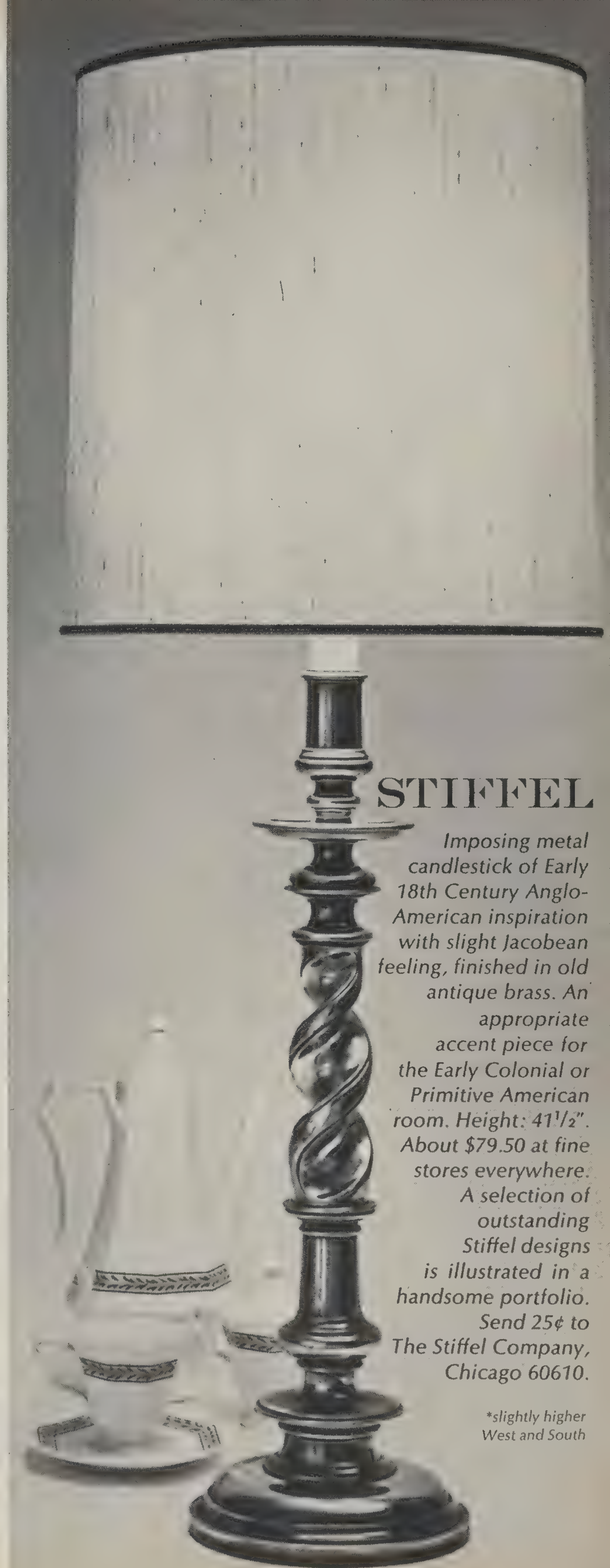
By the same token, his very existence as a public figure irked those Americans who used to laugh at Mrs. Roosevelt's voice and manner. He was an egghead; he was "too tenderly put together." But I have heard him giving orders to a Senator in a tone that might have been used to an office boy; and though politics taught him to be politic in public, in private he sometimes unleashed his contempt for the Old Guard politicians. He had a much lower opinion of Truman than the popular one; he despised him not for being a vulgarian but because Truman had tried to knife him in the back and then tearfully apologized. And Truman knew Adlai's opinion of him. Coming out of a meeting with Stevenson before the 1956 Democratic Convention, Truman cried: "Goddamit, Adlai makes me feel like the messenger of a ward heeler!"

I think Stevenson really hated Richard Nixon, and I know he regretted that it wasn't Nixon who was his opponent for the Presidency in '56. Adlai's feelings toward John Kennedy were cool (they may have warmed up after 1960, but I doubt it); furthermore, he regarded him as the son of a nefarious politician who had unethically if not illegally poured out millions of dollars to get his son elected.

Adlai would have been a natural choice for Secretary of State in Kennedy's administration, and I'm sure would have liked to have the job; but he was under no illusions about Kennedy or about Kennedy's attitude toward him. He knew that Kennedy would in effect be his own Secretary of State, and that Kennedy was not likely to forgive his lack of support at the Convention.

After Kennedy's election and

(Continued on page 242)



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Adlai Stevenson

(Continued from page 241)

while he was doling out appointments, Adlai told me emphatically that the one job he would not accept was the ambassadorship to the United Nations. Why, then, did he take it? Because it was the best he could get if he wanted to remain in public life. "What shall I do? for my lord taketh away from me the stewardship: I can not dig; to beg I am ashamed."

I hoped he would become Ambassador to Britain, where he would not only very probably have been the most popular American ambassador in history but might have had a sounding board for at least the whole of Europe—which was still naïve enough to regard his voice as more truly than any government agency's the Voice of America.

He settled for what he could get, and no doubt tried to see the bright side of what he got: the chance that he might shape as well as transmit U. S. foreign policy. What a hope! Did he in fact approve the American policy he had to justify after the Bay of Pigs and in Santo Domingo and in Vietnam? The official story is that he did approve, officially, of all these American strong-arm actions; but some of his friends will never be convinced that he was happy to approve them. A few were sure that he was about to resign or was thinking of resigning, because he could no longer square his conscience with his official duties. A letter from him, posthumously published, flatly contradicts this view. Nevertheless, doubts remain.

It may be that Lyndon Johnson has the "vein of tenderness and alert consideration for others" which Alistair Cooke is sure he has—also "a first-class mind, perhaps the best in the White House in our time," as Dean Acheson believes; but in the character sketch of Senator Lyndon Johnson, which Adlai gave me, neither of these qualities was mentioned, though their near-opposites were strongly implied.

Is it possible that Adlai's considered opinion of LBJ could have been transmuted, after Johnson became President, into admiration and trust? In politics, they tell us, only the possible is of any concern, and I suppose it must have been possible for the U. S. Ambassador to the United Nations to serve his President with a whole heart. Possible, or necessary.

At my two last meetings with Adlai we didn't actually encounter each other. Both times in London, where as usual he had more to do than he could manage. We talked on the telephone and made hopeful arrangements to meet. The night before our first date, he was summoned to Washington for an urgent conference. The second and last time, we canvassed various possibilities, including a game of tennis and having breakfast together, and at last agreed that he would come for a drink two days later. I said: "We won't be beastly to you, Adlai."

But I was skeptical about his being able to keep the appointment, and sure enough, the morning of the day he was to come to my house, a secretary from the Embassy telephoned to make his apologies and regrets. And that afternoon my wife came to my study to tell me what she had just heard on the radio: that he had dropped dead on the street.

How much easier it is to reconcile ourselves to the fact of someone else's death than to the idea of our own! After the first shock (or reminder?) we are soon able to see that on the whole he had had a full life, perhaps it was the best way out, et cetera, et cetera. I can not reconcile myself so easily to Adlai's death, for I do not believe that he was really a defeated or embittered man. I do not think his country used him as well as it might have, but I think we can ill spare him. There has never been enough of his kind of American, and now that minority is fewer by one.

. . . One Evening

(Continued from page 198)

overhead lights. White walls, white ceiling, white floor. A sense of waiting. People have been here and will return. A man walks down the stairs, through the room, and out. The backs of our heads pass. Neither of us looks at each other. I climb another flight through another gaping door.

Third floor: Suddenly ominous, I almost panic and run. The light is washed out, the embossed metal ceiling, a rusty brown. Wainscotting and window frames are a surly, threatening green. A red-and-white exit sign on one of the bleak windows suggests a macabre joke. One more canvas-covered mattress. The sound now filtering from the floor above suggests further alarm—a long, harsh drone, not bagpipes, not buzz-saws, not amplified mosquitoes; more deliberate, more unequivocal, a distant juggernaut of noise.

In a corner of this unsettling room, near the stairs, below a vertical track of slightly corroded electrical conduits, three pieces of wrapping twine are tacked and pulled tautly, horizontally, across the corner to the adjacent wall and tacked again there. Above this second point, on two small pieces of notepaper, exquisitely penned information describes the electronic sound equipment upstairs. Everything, and nothing, about this house is an accident.

Top floor: I go up into a caustic bath of sound, a room

half-dark. The only lights are from one rectangular light box with, on the white, translucent glass of its face, a symmetrical, silhouetted pattern of calligraphic tendrils and curves (a "votive design" implicit of suspended motion), and from two small spotlights projecting on the white wall behind the four performers overlapping, curled pink and green patterns similar to the one on the light box.

Three singers sit in a row cross-legged on an Oriental rug with one violinist perched near them on a low stool. The singers: two men, one of whom is La Monte Young, and his wife, all wear pale silk kimonos and dark glasses; the violinist—no glasses—trousers, shirt, stocking feet and a glittery ruby-red open vest (hints of Arabian Nights). Before them on the rug lie the scattered viscera of excellent sound equipment, individual microphones, boxes with switches and dials, sound boxes, wires—and a brass Indian ash tray with three punk-shaped sticks of incense—King of Mogra, Laxmi Dhoop, and Lord Krishna Puja—burning.

In the gloom of the deep room an indeterminate number of bodies sit on the floor or on mattresses, lie down where there is room to, or huddle against the walls. We are all submerged, swamped in light, sound, and scent.

Endlessly drawn-out notes continue with no noticeable start or finish, sometimes as appeasingly coherent as a Beethoven finale, sometimes a wrench of dissonance, music going nowhere, simply existing, almost more in space than in time. The human tones fall between nasal billy-goat bleats and saying a-a-ah for the doctor. The effect is curiously satisfying. All intellectual criticism suspended—there is neither content nor performance to criticize. Concentration impossible—there is no circumscribed body of sound or climaxes to concentrate on. Dismissal impossible—there is no turnoff point, no intermission with orange drinks. There is nothing to do but accept, and the acceptance is singularly relaxing.

Occasionally, in the half-light, people arrive or leave quietly, a few tiptoeing as self-consciously as children "excused" in a Young People's Concert. Within this fluctuating group of thirty to fifty people, one man sits immobile in a yoga posture, the pink and green spotlights edging his face.

Above the performers a part of the ceiling seems to be painted the colour of dried blood. To one side of them a target-like disc several feet across painted white with a black circle in the centre hangs like a Chinese gong. (It is, in fact, a gong.) The patterned light box on their other side faces the stairs, stunning the eyes of those arriving.

Three young men sprawl in identical poses, like Roman banqueters, on a mattress in the middle of the room. Against one wall a young woman in black trousers is sitting, her knees up, her head bent so that her hair falls in a thin screen like willow branches around her face. With one hand she gropes quietly in her black bag and pulls out a Kleenex. Is she crying?

Briefly, at one point, the musicians stop, sip from mugs of Mu tea—or rose-hip tea, or dandelion coffee—and talk softly among themselves. The lights behind the slides of calligraphic squiggles, which have been minutely moving, brightening, darkening, are turned off for a short while. Then, apparently arbitrarily, everything starts again. With closed eyes, I can scarcely locate the direction of the sounds. They surround me.

When I leave, things are slightly different on the various storeys of the house—a mattress removed; a couple now earnestly talking on the black-leather couch; the man who had been wiring now departed. These accidental changes drop upon these rooms like further steps in an art.

Outside on the street a man ushering two women into a taxi is braying one long note. He thinks he is poking fun at the music, but he persists, taking the absent-minded pleasure in his long-drawn tone that small children find in pure, unqualified sound.



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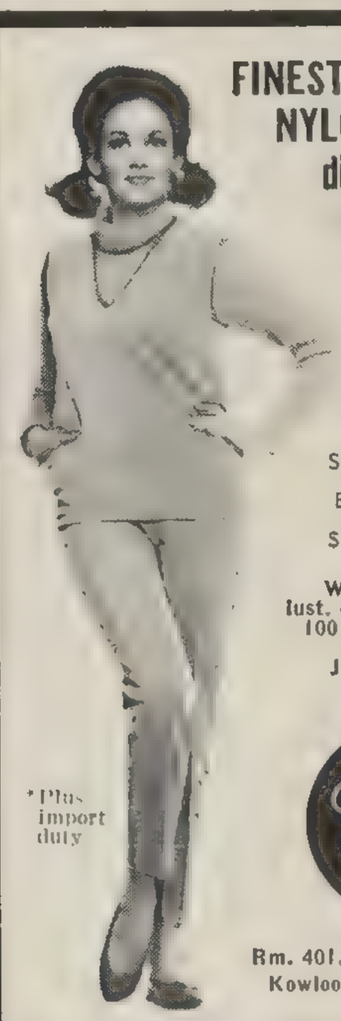
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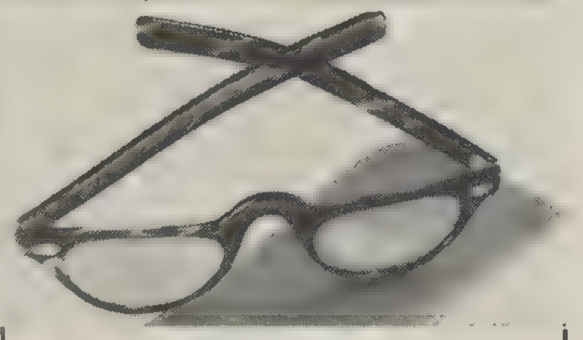
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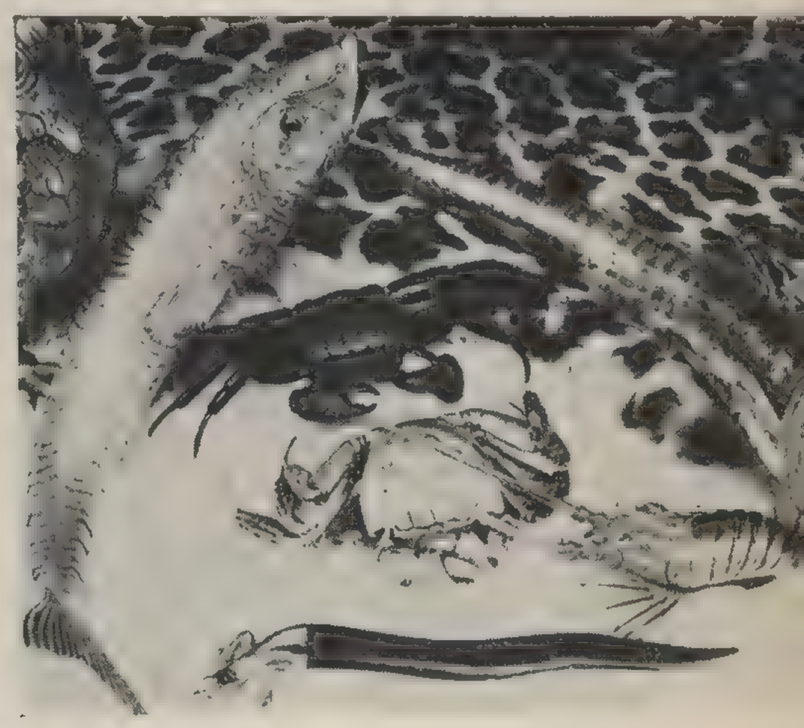
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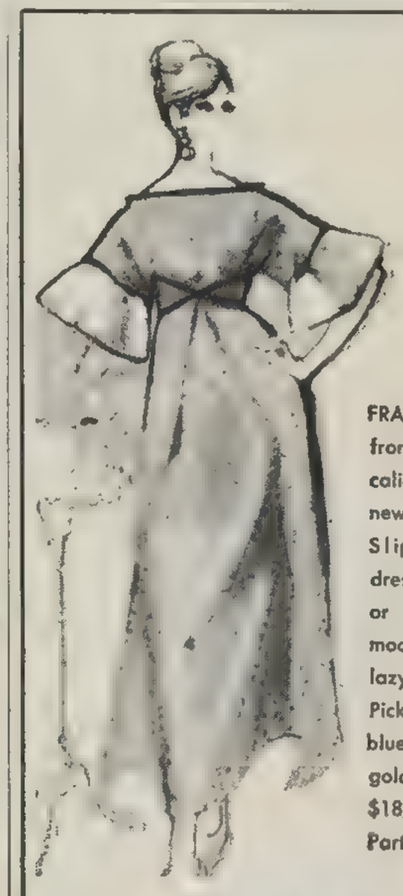
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"Fantastic Sounds"

(Continued from page 198)

has become more conservative. In the past, his compositions were as simple as the sounds of building a fire on stage, scraping chairs on the floor, or releasing butterflies, on the theory that sounds exist for themselves. When questioned whether the sounds of a butterfly are audible, Young replied: "It doesn't seem to me at all necessary that anyone or anything should have to hear sounds. If you think this attitude is too extreme, do you think sounds should be able to hear people?"

A considerable part of his music is formally composed before the actual performance. It is played with specially stringed and tuned instruments from the violin family supplemented with human voices, using amplification to make the presence of partials and combination tones accessible to the listener. The stringed instruments are important because they can sustain pitches almost continuously. Melody does not exist at all, and the basis of musical relationship is entirely harmony.

"There is plenty of room," said Young, "for improvisation during our rehearsals, which last several hours daily, when we work out certain combinations that we want to play; so the time is open, but all the pitches are predetermined. The European system only uses twelve pitches or tones, but we have an infinite number available."

Young, describing his own reactions to his music, said: "If it is a loud, continuous sound, my ears often do not regain their normal hearing for several hours; and when my hearing slowly comes back, it is almost as much a new experience as when I first hear the sound. I like to get inside a sound. When the sounds are sustained, it is easier to get inside them. I begin to feel the parts and motions of the sound more, and I begin to see how each sound has its own world. Once you enter a new world of a sound, you will never really leave it."

He feels that the theatre or the concert hall, with its rigid seating and hierarchical attitude toward the stage and the performers, is no place to experience "Dream Music" such as THE BALLAD OF THE TORTOISE OR PIERCED EARRINGS/*Drone Ratios Transmitting the Manifestation of the Tortoise Center Drifting Obsidian Time Mists Through the Synaptic Stepdown Barrier.* Young would prefer an atmosphere of permissiveness with room to move about in, mattresses to lie on, and no set hours.

His vision extends beyond performances to planning "Dream Houses" in which many musicians will live and execute music that will last forever as constant and continuous sound, not aimed at any one climax. As in actual dreams, the images occur in a rather static but drifting form. Young feels that " 'Dream Houses' will allow music to have a life and tradition all its own. The rewards increase at a fantastic rate, and the playing becomes almost effortless the longer you perform."

For four consecutive evenings in February, La Monte Young turned the house of the brilliant young painter Larry Poons into one of his first "Dream Houses." "On the top floor," Young said, "the musicians had my wife's eternal music visuals. The incense burned, and people felt free to go in and out at any time. They were just lying around hearing this fantastic sound with the place floating away."

EDITOR'S NOTE: La Monte Young's music can be purchased on prerecorded magnetic tape from the composer by writing to:

Box 190
Canal Street Station
New York, New York 10013.

The composer asks that a contract be signed which verifies that it is an authentic La Monte Young production. This agreement delineates the rights of both the composer and the owner of the tape.

Victor Hugo

(Continued from page 231)

A green grille gate admits you from the street. You climb a very formal flight of steps. The house door swings open, and you step in to be swallowed up in shadows. It is pitch dark. Then straight ahead something glimmers, something begins vaguely to take shape: It is an architectural fragment in the form of what looks like a church porch with dimly glinting, clear glass windows. And it *is* a porch, the middle pillar supporting a sculptured entablature. Suddenly you feel you are standing in the narthex or on the threshold of the crypt of a cathedral.

If the darkness allowed you to decipher the inscription carved in the dark wood by Hugo's own hand, it would read: "Notre Dame de Paris." What could be clearer? The master builder thus consecrated the sanctuary. If you had not known before where you were, you would know now. Back in the Middle Ages.

How and where did he find all these things? He had left Paris empty-handed. Later, he had some furnishings sent from his old apartment on rue de la Tour-d'Auvergne. But mostly he visited the island antique shops and combed the public auctions. Victor Hugo had always been something of a junk buff. In Paris, he had assembled a collection of secondhand finds, to the despair of his wife, Adèle, who did not share this interest.

On Guernsey, he was in his element. The island had long benefitted from a free maritime trade, had no import duty (in particular, none on wood). Thus favoured, Guernsey had become a lively trading centre, and local craftsmen had turned this to good account.

Victor Hugo foraged for old chests and cabinets, and these became the basis of his building materials. He had them taken apart by his crew of carpenters, captained by a cabinetmaker called Mauger, a man slow at his work and disposed, the poet suspected, "to keep the work and the pleasure going as long as possible."

The fact is, it took more than three years to finish the house. Mauger was merely an obedient tool; Victor Hugo not only supplied models and sketches, but never hesitated to seize hammer and chisel—perhaps remembering his carpenter-grandfather? —or a burin with which he carved flowers and geometrical designs in the wood.

His problem was to make a new ensemble out of these disassembled parts, to create homogeneity out of what was heterogeneous, to coordinate chaos. Decorator Hugo was ever the poet, a man who composed, who endowed everything with rhythm. It is not enough to say that he "furnished" his house.

Actually, what strikes one is not the furniture. That is overshadowed, obliterated by the walls. It is the walls that count; for Victor Hugo a wall was a thing to be created. In this he reminds one of decorators today, who have the same preoccupation. But with Victor Hugo, construction was to his own scale: colossal. These woods, fabrics, tapestries, and tiles he grasped in a Titan's hand, framed them in mouldings, or coupled them in bizarre ways. A chest supplied the ornamental pediment for a door, and he added two wreathed columns for good measure. Tiles solved the question of how to frame a huge Aubusson.

Another Aubusson—up on the ceiling with it. Then he cut a tiny hole in the centre so that the three rose tulips of the gas chandelier could pass through. Victor Hugo considered a ceiling a fifth wall. Like the other four, it was a wall to be decorated, to be divided into sections, to be warmed by rugs and silk tapestries. Moral: When you step into a room, look up, "ad coelum," as he wrote somewhere. And indeed the sky invades Hugo's house.

Of all the walls, however, one was to play a special rôle; it was to be more "façade" than the others. Here, with the pretext of building a fireplace, Hugo piled his materials one upon another, the way a mason builds up his bricks. The wall became variously an entrance to a Hindu temple, a Gothic altarpiece, a ceramic pyramid, the whole scooped out with niches, flanked by posts, garnished with timber of every kind. It moves, it shim-

(Continued on page 249)



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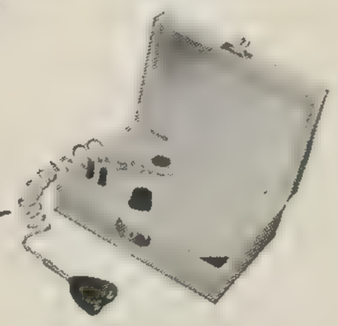
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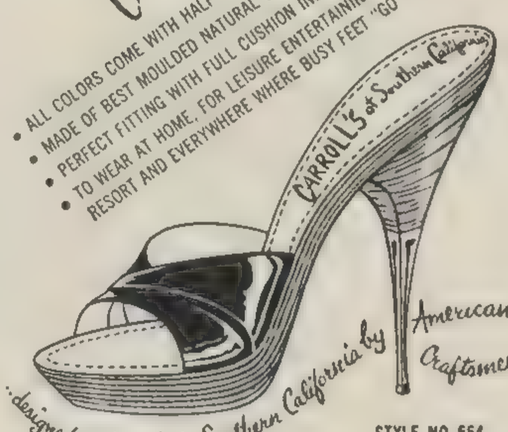
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Victor Hugo

(Continued from page 247)

mers with strange reflections caught in distorting mirrors.

In the house there are fifty-six mirrors, which he had fashioned of mounted copper and tin. For plates, coffeepots, and platters he designed special cabinets so that he could place them not only on a vertical wall but on a ceiling. A Rouen platter or an East India Company plate could only look the better, in his judgment, for being seen from below.

When you visit Hauteville House, never for a moment do you ask yourself whether you "like" it. The matter is not one of liking but of accepting. It is an assault; this house attacks you. Who could ever live in it? No one. Victor Hugo's family could not and, one by one, they made their escape.

Escape from what? From the island, probably, but surely even more from the house. Hugo's sons, Charles and François-Victor, settled in Brussels; Adèle extended her visits to Paris more and more, and finally settled in Brussels, too. As for Adèle the daughter, she slipped into a deepening melancholy and eventually took herself to the United States in pursuit of a hopeless love affair.

Victor Hugo was left alone. He had expected as much. In his diary he wrote, "Now your house belongs to you. They'll leave you alone." Fortunately, Juliette was near.

It is significant that Victor Hugo created his house during the three years (1856-59) in which he gave the finishing touches to the first volume of *La Légende des Siècles*. Can one help sensing a correspondence between house and poems? Both ascend toward the light, the poetry by stanzas, the house by stories. Below, the shadows of a mediaeval crypt; above, the glass-enclosed aerie on the roof and contact with the heavens.

Similarly, in the beginning, *La Légende* is all darkness and sin, but at the end, redemption and God. (In his roof lookout, Hugo did not fail, as we know, to think of himself as God's witness.) The ascension is punctuated by stops—one is tempted to say by "stations." On the ground floor, the dining room is a kind of sacristy: The panelling is dark wood with Delft tiles prodigiously stacked one above another on the fireplace chimney. They form two giant Hugoesque H's the top of one of which is embellished by a figure of the Virgin, whom Hugo secularized in verse:

O Liberté sainte au pas conquérant,
Tu portes l'enfant qui porte le monde.

On the second floor, two salons plunge the visitor into the very heart of the décor for *Les Orientales:* Louis XV, Turkish, Chinese, red, gold, blue. Four gilded laughing Nubians brandish chalices fashioned of reversed candlesticks (decorator Hugo knew such inspirations); they spring up from rock-shaped pedestals and support an utterly fantastic silk canopy, crimson and gold, which is reflected into infinity by the play of mirrors uptilted in the shape of a pagoda.

According to Hugo, these Nubians once graced the poop of a Bucintoro, the state barge that bore the Doges to the symbolic union of Venice with the Adriatic. Here the Nubians caper under a Murano glass candelabrum and a pearl-and-gold-embroidered tapestry that unfurls across the ceiling gigantic birds of paradise and enormous fruit trees.

On the third floor, the "oak gallery" is the cathedral proper. For pillars it has two wreathed columns called "Tristitia" and "Laetitia"; for pews it has genuine Gothic stalls, and its paschal chandelier is a sculpture in wood (Hugo carved it), dominated by a Virgin who touches the ceiling.

By way of altar, a huge table bears a gleaming copper lectern, which seems to be awaiting a Bible that could lie open only to Jeremiah. Grouped behind the table are three officiant's chairs, one of which is taller than the other two. Across the backs, they bear the inscriptions, in gold nails, "Pater," "Mater," and "Filius." (Hugo's first thought here had been "Pater," "Filius," and "Spiritus.")

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(Continued on page 254)

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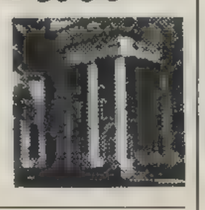
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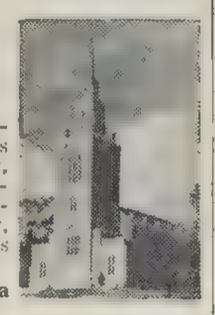
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Victor Hugo

(Continued from page 249)

man's" bed, bristling with posts. Victor Hugo intended it for himself, perhaps, but he never slept in it. Nor did Garibaldi, who after his defeat at Mentana in 1867, was invited by the Guernsey expatriate to come to share the bitter delights of exile. But Garibaldi did not come, and the death mask of Victor Hugo rests alone in this bedroom-sanctuary.

From here on Hauteville House has nothing to say. Silence reigns over the belvedere which Hugo had built for himself. Here the visitor moves into pure light. Duck (or risk bumping your head) and walk straight onto the amazing ship's bridge that Victor Hugo called his "lookout," which welcomes you into blue—blue of sea and blue of sky.

There is no furniture in this glass-framed void except for two divans, one of them three-tiered and rather like an Egyptian mastaba. Atop a gently curving white faïence stove, a Venus is outlined against the horizon as if she had risen from the sea.

In two corners, on either side of the glass cube, two flat-topped shelves at which Hugo—"up at six"—used to stand to write after a breakfast of two hard-boiled eggs and a cup of cold coffee. Nearby, his sleeping quarters: an attic corner nestling under the triangle of the roof. The bed is less bed than pallet—simply a thin mattress thrown on the floor and guarded by two angels of gilded wood.

On the wall, a processional crucifix. And portraits of the people dear to him: the four children; Adèle and himself as young fiancés; his daughter Léopoldine and her husband, Charles, young victims of the tragic drowning at Villequier, who, as his pen proclaims directly on the drawing, are "living forever up above and in me."

From the bed the sky is visible above and, below, the garden with its palms, eucalyptus, pool, and the oak he planted on July 14, 1870, in prophetic homage to a United States of Europe. He recorded the deed in his diary: "In a hundred years, there will be no more war and the oak will be full-grown."

From the captain's walk that girdles the belvedere he could see Juliette Drouet at the window of her house, two gardens farther up the street. And Juliette saw him at eleven o'clock, his morning work done, leave the lookout for his bedroom. Here he would swing open a wooden panel (he adored tricks and secret hiding places), which he had carved and painted with a knight and demoiselle that evoke Puvis de Chavannes and Odilon Redon, to reveal behind it a washbasin and pitcher, the implements of his morning bath. "More and more I find that exile is good. I feel that I am at the high point of my life."

Exile ended in 1870. It had lasted nineteen years, Victor Hugo's finest years. "Imagine my state of mind in the splendid solitude I inhabit," he wrote to a young Belgian poet. "I am as if perched on the pinnacle of a rock, while the great waves of the sea and the great clouds of the sky foam outside my window. . . ." Waves and clouds foam there still. And between them the sea gulls scream.

TRANSLATED BY ADRIENNE FOULKE

Note: The heirs of Victor Hugo offered Hauteville House, in 1927, to the City of Paris, which accepted and is responsible for its maintenance. The house may be visited every day except Sunday afternoons.

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